

To Tambimuttu
from my previous
incarnation.
Henry Miller - London
1969



To Nicholas Moore - from Henry Miller
in his 52nd year - Hollywood, Cal.
Not too seedy or battered, what?

Incidentally that photo of the sculp-
tured head which shocked Fraser
is being used as cover design
by "New Directions" on my new
book: "Sunday After the War".

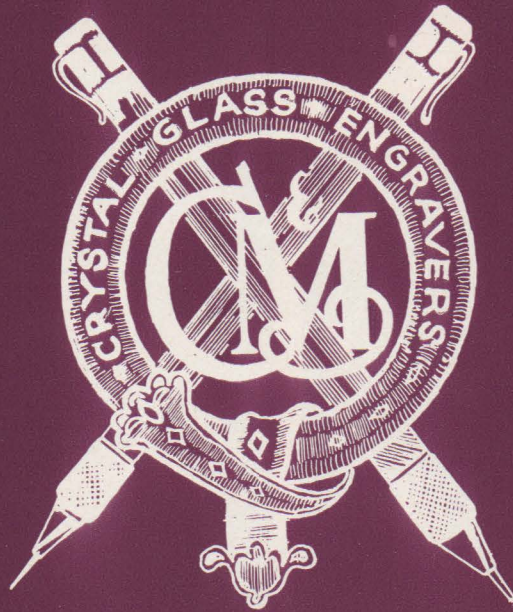
1/18/47

fl 8 3/4 as
marked

==

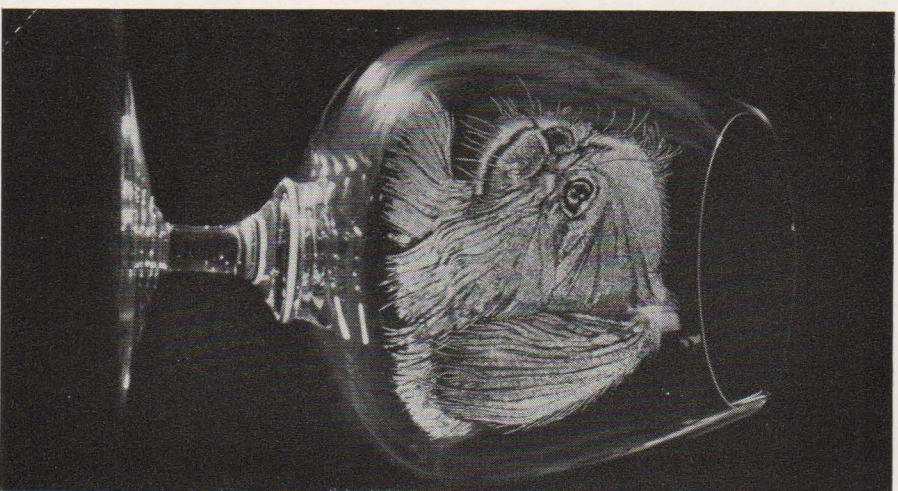
3/8 Bead Box





The Commemorative Crystal
Stipple Engravers Company

*Queen Victoria and
H.R.H. the Duke of Cornwall.*



Portrait of a pet Pekingese.

~~41 Elgin Crescent,
London W11 2JD.~~

~~Height~~

~~Width~~

~~Depth~~

~~Limitation~~

~~Cost~~

*c/o Tarn & Partners
14 Cornwell Gardens
London SW17 4AN England*

STIPPLE ENGRAVING

Stipple engraving is pointillism on glass. Countless tiny dots are engraved on glass with diamond points or tungsten steel pencils. These dots build up, like a fine painting or drawing, into a picture in which the stippling is seen as highlights and the plain glass as shadows. This beautiful form of engraving is marked by its light transparent quality, totally in keeping with the lucent delicacy of fine glass.

HISTORY

Stipple engraving with the diamond point is almost exclusively Dutch. It was at its zenith in the middle of the eighteenth century and was mainly practised by talented amateurs with considerable artistic ability. Their work reached a high standard of perfection and can be seen in national museums and important private collections today. Stippling with a diamond on glass is recorded in 1621 when the method was used occasionally by Anna Roemers Visscher (1583-1651) – the first recorded woman artist on glass. It became a popular style of diamond point work in the middle of the eighteenth century, when Frans Greenwood (1680-1761) gave impetus to the art. His early work has been linear engraving but in 1720 he adopted the technique of stippling and produced all his work with this delicate method of engraving. Stippling was soon popular with other Dutch artists such as David Wolff (1732-1798), G. H. Hooiaert, Van der Blijck, Aert Schouman and finally L. Adams who stippled neo-classical subjects in the early nineteenth century.

When wheel engraving came in, Dutch artists endeavoured to imitate the light and shade produced by the wheel by harsh strokes of the diamond. Style began to degenerate and the transparency and delicacy of stipple engraving was lost.

THE REVIVAL

Stipple engraving demands a combination of artist and craftsman that is rare. These qualities however are found in John Coughlan, master artist and craftsman of the Commemorative Crystal Stipple Engraving Company. He was trained in design and brilliant cutting with the Waterford Glass Company in Ireland and moved on to intaglio engraving on glass. Intaglio work on glass is done by small rotating stone wheels, a method that is a compromise between brilliant cutting and wheel engraving. Designs and patterns are more intricate than in brilliant cutting and less delicate than in wheel engraving.

In 1970 John Coughlan became interested in diamond point stipple engraving. By 1972 he had mastered the technique and began stipple engraving in earnest.

He now specialises in stipple engraving which he considers the highest art form on glass.

A critic, on first seeing his work, wrote:

'Showing an inherent love and observance of nature, his classical subjects are decorated with leaves and grasses that are botanically accurate, a butterfly is poised delicately on a blade of grass, a leaf is veined. The draughtsmanship would be perfect in pen and ink, with a diamond or steel point on glass it is fantastic.'

only.

Issued by

**THE COMMEMORATIVE CRYSTAL STIPPLE
ENGRAVERS COMPANY**

**41 Elgin Crescent
London W11 2JD**

Telephone: 01-727 8560

*John Copleston works for himself
now.*

Anne & Mark on souvenir goblets



Goblets by John
Coughlan



**YOUR
TRAVEL**

Travel Arrangements
Here are some addresses which
may be useful.
British European Airways,
Dorland Hall, Lower Regent

IN A couple of hundred years' time, if the world is spared natural or man-made cataclysms, someone will be telling the story of an antique goblet made in the latter half of the 20th Century to celebrate the marriage of Princess Anne, daughter of Queen Elizabeth II and her husband, the Duke of Edinburgh.

The goblet, and only a few dozen more like it, was made by a young Irish craftsman, tapping away for hours on end in a tiny darkened room at the top of a Victorian villa in West London's Notting Hill.

Sean O'Coclain, who has changed his old Gaelic name to the more easily spoken English translation of John Coughlan, is one of the very few (probably no more than eight) diamond point stipple engravers of glass in Britain today.

His is an art so rare that you cannot learn it at any college; one which is known really only to collectors and experts. Examples of stippled engraved antique glass are very costly because they are so rare. (The Victoria and Albert Museum has only one treasured caseful.)

John has already made twin glasses to mark the Silver Wedding of the Queen and the Duke of Edinburgh which were exhibited in the Princes and Princesses Exhibition of the National Museum of Wales.

His commemorative pieces to celebrate the wedding of Princess Anne are two limited editions of goblets, one bearing portraits of the Princess and Captain Mark Phillips, the other a heraldic design.

John Coughlan, who comes from the famous glass town of Waterford in Ireland, was apprenticed to the Waterford Glass works but the set pattern of cutting crystal was not enough to satisfy his artistic creativeness and he began to experiment with stipple engraving.

The design is achieved by tapping. Stipple engraving uses no lines at all. Even what appears to be a line is really on close inspection a series of very close dots. It is a very slow process. After an hour's work very little is

by
**Barbara
DENNY**



HRH Prince Charles I
to stay with Lady Jane
Molino del Rev, Granada
to Malaga for a five-day
of Wellington. Ru

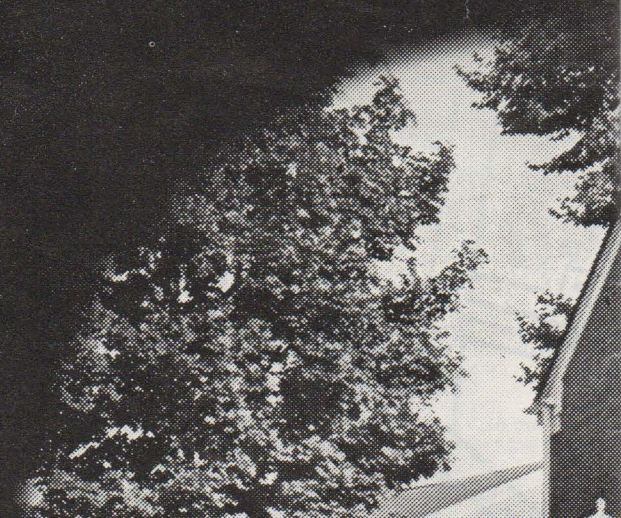
Chester
Chartered Surveyors, Valuers

116, Kensington High
01-937 11

40, Connaught Street, H
01-262 7

26, Clifton Road, Ma
01-289 1

2, Cale Street, Chel
01-589 5



Goblets by John Coughlan



YOUR TRAVEL

Travel Arrangements

Here are some addresses which may be useful.

British European Airways, Dorland Hall, Lower Regent Street, SW1. International reservations: Tel: 370 5411.

Tube: Piccadilly Circus.

British Overseas Airways Corporation, Airways Terminal, Buckingham Palace Road, SW1W 9SR. Tel: 828 9711. Tube: Victoria.

British Rail Travel Centre, Lower Regent Street, SW1. Tube: Piccadilly Circus.

Passenger Train Service enquiries also available from the following stations:

Eastern Region, King's Cross. Tel: 837 3355. Tube: King's Cross; Liverpool Street. Tel: 283 7171. Tube: Liverpool Street; Fenchurch Street. Tel: 488 3725. Tube: Tower Hill.

Southern Region, Charing Cross. Tube: Strand; London Bridge. Tube: London Bridge; Victoria. Tube: Victoria; Waterloo. Tube: Waterloo.

Tel: 928 5100, except Continental and Channel Islands. Tel: 834 2345.

London Midland Region, Euston. Tel: 387 7070. Tube: Euston.

Western Region, Paddington. Tel: 262 6767. Tube: Paddington.

Hovercraft Operators Seaspeed (British Rail): 22 Finsbury Square, EC2. Tel: 606 3681, or at British Rail Travel Enquiry Offices. Hoverlloyd. Tel: 499 9481.

Victoria Coach Station, 164 Buckingham Palace Road, SW1. Tel: 730 0202. Tube: Victoria. Long-distance coach service information and bookings.

American Express International, 6 Haymarket, SW1. Tel: 930 4411. Tube: Piccadilly Circus.

Sean O'Coclain, who has changed his old Gaelic name to the more easily spoken English translation of John Coughlan, is one of the very few (probably no more than eight) diamond point stipple engravers of glass in Britain today.

His is an art so rare that you cannot learn it at any college; one which is known really only to collectors and experts. Examples of stippled engraved antique glass are very costly because they are so rare. (The Victoria and Albert Museum has only one treasured caseful.)

John has already made twin glasses to mark the Silver Wedding of the Queen and the Duke of Edinburgh which were exhibited in the Princes and Princesses Exhibition of the National Museum of Wales.

His commemorative pieces to celebrate the wedding of Princess Anne are two limited editions of goblets, one bearing portraits of the Princess and Captain Mark Phillips, the other a heraldic design.

John Coughlan, who comes from the famous glass town of Waterford in Ireland, was apprenticed to the Waterford Glass works but the set pattern of cutting crystal was not enough to satisfy his artistic creativeness and he began to experiment with stipple engraving.

The design is achieved by tapping. Stipple engraving uses no lines at all. Even what appears to be a line is really on close inspection a series of very close dots. It is a very slow process. After an hour's work very little is visible, sometimes it is not until the third session that the design becomes really clear.

Following a faint indication line in yellow pencil, he usually works only three hours at a time because the strain on his eyes caused by illuminating the object of his labour by spotlight against a background of black velvet, is too great. But at the beginning of a design, when ideas can be fleeting, he has worked as long as six hours, often using a magnifying glass.

The portrait goblet is engraved with the heads of Princess Anne, in the uniform of Commander in Chief St. John's Ambulance Brigade and Nursing Cadets, and Captain Mark Phillips in the uniform of the Queen's Dragoon Guards. Three angels support the pillars framing the portraits bearing the inscription "Royal Wedding, November 1973."

On the Toasting Goblet, the design includes the initials "A" and "M", linked, and in turn entwined by a love knot. Encircling this is the traditional Garter, bearing the words "Long Life and Happiness."

by
Barbara DENNY

HRH Prince Charles to stay with Lady Jane Molino del Rev, Granada to Malaga for a five-day of Wellington. Ru

Chester Chartered Surveyors, Val

116, Kensington High
01-937 1

40, Connaught Street, H
01-262 7

26, Clifton Road, Ma
01-289 1

2, Cale Street, Chel
01-589 5



For fine houses and flats

Tambimuttu and the *Poetry London* Papers at the British Library: Reputation and Evidence

Chris Beckett

The present context

On 31 March 1949, M. J. T. Tambimuttu (1915–1983), poet, editor and publisher from Sri Lanka,¹ synonymous by surname and reputation with the magazine *Poetry London*² since its first issue some ten years before (February 1939), was dismissed by the Board of Editions Poetry London Ltd. The Minutes of the Board Meeting record, in terms not unlike an unfavourable entry in a school report, that Tambimuttu was dismissed because of his ‘extremely unsatisfactory behaviour’. But this was not Tambimuttu’s only dismissal. His second dismissal – the dismissal of his reputation as an editor and publisher – has been an incremental matter, in which the repetition over time of colourful anecdote has substituted for serious consideration of his achievements,³ and unsubstantiated innuendo has littered partisan histories and memoirs of the period. As A. T. Tolley observed, in *The Poetry of the Forties*, Tambimuttu’s ‘decided achievements deserve to be disengaged from the legends that have come to surround him.’⁴ This paper will adopt an evidential approach to Tolley’s challenge, through a review of newly available *Poetry London* archive papers at the British Library. It will consider the exotic presentation of Tambimuttu in the memoirs of Julian Maclaren Ross, the context of Tambimuttu’s sacking, and endeavour to separate fact from fiction in respect of Tambimuttu’s literary reputation, particularly with regard to the posthumous publication of *The Collected Poems of Keith Douglas* by Editions Poetry London (1951) which provoked the circulation of considerable mis-information.

Tambimuttu’s case is not, however, an isolated instance of misfortune: it keeps company with a dismissed decade of poets whose work has been, until very recently, unfashionable, neglected, largely invisible, and, in some cases, unavailable for almost half a century. A sign that attitudes to British poetry of the 1940s were shifting – at least in the reading habits of some contemporary poets – was the publication, in 1996, of Iain Sinclair’s anthology

¹ Ceylon was renamed Sri Lanka in 1972, which designation I have used throughout (except where ‘Ceylon’ appears in quotation).

² I have used the name *Poetry London* throughout, although the first two issues were simply called *Poetry*. Another early variant title is *Poetry (London)*. Reference in this paper to a particular issue of the magazine is made by the abbreviation ‘PL’ followed by its sequential issue number only (volume numbers are eccentric and unhelpful). Alvin Sullivan (ed.), *British Literary Magazines: The Modern Age, 1914–1984* (New York, 1986), pp. 358–64. David Miller and Richard Price, *British Poetry Magazines 1914–2000: A History and Bibliography of ‘Little Magazines’* (London, 2006), p. 41. For a detailed bibliographical history of *Poetry London*, and the imprint Editions Poetry London, see Alan Smith, ‘Poetry London 1939–1951’, *Antiquarian Book Monthly Review*, vi (1979), pp. 134–47 and pp. 192–203, reprinted in Jane Williams (ed.), *Tambimuttu: Bridge Between Two Worlds* (London, 1989), pp. 275–90.

³ An exception to this observation is Ruvani Ranasinha, *South Asian Writers in Twentieth-Century Britain: Culture in Translation* (Oxford, 2007), which draws upon Tambimuttu’s papers at the British Library.

⁴ A. T. Tolley, *The Poetry of the Forties* (Manchester, 1985), p. 122.

Conductors of Chaos,⁵ a mass-market paperback gathering of the late twentieth-century British avant garde. The editor invited five of its contributors ‘to nominate significant figures from previous generations’⁶ and introduce a small selection of their work. Each of the poets selected is generally associated with the 1940s, although their work was not confined to that decade: J. F. Hendry, W. S. Graham, David Jones, David Gascoyne, and Nicholas Moore, who was for several years Tambimuttu’s editorial assistant.⁷ Other forgotten or neglected poets linked to the 1940s might have served with an equal claim the intended affirmative purpose: F. T. Prince, for example, whose later books were published exclusively by small press publishers and whose celebrated war poem ‘Soldiers Bathing’ was first published in *Poetry London*;⁸ or Lynette Roberts, the Welsh modernist poet who corresponded with Robert Graves about Celtic myth during the writing of *The White Goddess*, and who was published by Tambimuttu, and by T. S. Eliot at Faber & Faber, and whose poetry was not re-introduced into circulation until 2005.⁹

The disengagement of achievement from legend that Tolley urged has been hindered by the absence of a *Poetry London* archive that would form the basis of an informed and balanced case: that archive, hitherto assumed lost, is now available to researchers at the British Library for the first time.¹⁰ Its appearance in the midst of a period of critical reappraisal of the decade is timely. Interest shown of late in the literature of the 1940s has not been restricted to the backward gaze of the contemporary avant garde – which has been steadily re-evaluating the poetry of W. S. Graham,¹¹ and pursuing apocalyptic hoofprints in the poetry of J. H. Prynne¹² – but has embraced other writing from the period, stimulating, for example, the re-publication of the memoirs of Julian Maclaren Ross.¹³ Polished by years of telling and re-telling from his habitual corner in the saloon bar of The Wheatsheaf, before fountain pen was put to paper in 1964, Maclaren-Ross’s stories of the writers and artists who frequented the public houses of wartime Soho and Fitzrovia are written with an assured

⁵ Iain Sinclair (ed), *Conductors of Chaos* (London, 1996).

⁶ Sinclair, op. cit., p. xix.

⁷ The pairings were: Andrew Crozier/J. F. Hendry; Tony Lopez/W. S. Graham; Drew Milne/David Jones; Jeremy Reed/David Gascoyne; and Peter Riley/Nicholas Moore.

⁸ PL 9 (1943), a version that was moderately revised before re-publication later that same year, in the text on which Prince settled, in Keidrych Rhys (ed.), *More Poems from the Forces: A Collection of Verses by Serving Members of the Navy, Army, and Air Force* (London, 1943), pp. 209–11.

⁹ Lynette Roberts, *Collected Poems* (Manchester, 2005), and *Diaries, Letters and Recollections* (Manchester, 2008) which includes (pp. 165–88) Roberts’s letters to Graves (1943–49). Roberts, *Gods with Stainless Ears: A Heroic Poem* (London, 1951) was published in a decade unreceptive to its experimental aesthetic, and quickly disappeared without trace. For a discussion of cultural references contemporary with the poem’s composition, see Nigel Wheale, ‘Beyond the Trauma Stratus: Lynette Roberts’ *Gods with Stainless Ears* and the Post-War Cultural Landscape’, *Welsh Writing in English: A Yearbook of Critical Essays*, iii (1997), pp. 98–117.

¹⁰ Divided between the Papers of M. J. T. Tambimuttu, Add. MS. 88907 (8 boxes) and the Papers of Richard March, Add. MS. 88908 (4 boxes and 2 volumes of press cuttings). Several poetry journals and volumes from Tambimuttu’s library, received together with his papers, have been given the shelfmark ‘Tambi’ (British Library General Reference Collection).

¹¹ Tony Lopez, *The Poetry of W. S. Graham* (Edinburgh, 1989); Ralph Pite and Hester Jones (eds.), *W. S. Graham: Speaking Towards You* (Liverpool, 2004); and Matthew Francis, *Where the People Are: Language and Community in the Poetry of W. S. Graham* (Cambridge, 2004).

¹² See, for example, James Keery, “‘Schönheit Apocalyptica’: An Approach to *The White Stones* by J. H. Prynne”, Jacket 24 (November 2003), available at: <http://jacketmagazine.com/24/keery.html#a3>

¹³ Julian Maclaren-Ross, *Collected Memoirs* (London, 2004). Paul Willetts, *Fear and Loathing in Fitzrovia* (Stockport, 2003, rev. edn. 2005), a biography of Maclaren-Ross, is an evocative account of the bohemian world of wartime Soho and Fitzrovia that Tambimuttu shared.

economy and fluency.¹⁴ The narratives are paced and spliced by the cinematic grammar of his beloved film noir and coloured with minimal flashes of plausible dialogue, recalled, as the author insisted, with absolute accuracy. Unfinished at the time of his sudden and premature death (3 November 1964), *Memoirs of the Forties* was published by Alan Ross in 1965,¹⁵ and it included a striking portrait of Tambimuttu that, unfortunately, has remained the most enduring likeness of him. In this artful exercise in autobiography, vividness, memorableness, and a sureness of comic narrative touch appear to guarantee truthfulness. It is notable, however, that when Derek Stanford published his memoirs of the period, *Inside the Forties* (1977), he was obliged, or felt obliged, to insert a 'Postscriptum' slip acknowledging Tambimuttu's objections to his portrayal (Stanford had sent him advance proofs of the book). Stanford conceded that his representation of Tambimuttu was, in large part, second-hand, derived from Maclaren-Ross's writing and from conversations he had had with poet and journalist Charles Hamblett.

The latter source was unlikely to have impressed Tambimuttu as disinterested: in 1941, Tambimuttu's first wife left him to live with Hamblett, provoking a dark period of depression.¹⁶ As for Maclaren-Ross, although there is a detectable measure of affection in his narrative, Tambimuttu is nevertheless portrayed as a manipulative, shallow and self-serving comic figure. He is a 'Holy Fakir of Poetry'¹⁷ – for 'Fakir' read 'fake' – who practises his deceptive art on poets and financial backers alike. Maclaren-Ross professed himself to be immune to these powers of persuasion, as he was immune to the mesmerism of Tambimuttu's eyes: 'I could never be persuaded to join him in any business scheme. I've always been proof against anything of the hypnotic order.'¹⁸ Maclaren-Ross emphasized Tambimuttu's otherness, his difference. His hair 'bobbed like a woman's and curled up at the corners'. His physiognomy had animal qualities: 'his extraordinary hands, with fingers that bent right back, apparently boneless and like a lemur's only longer, flickered mesmerically as he talked in rapid tones with an accent that on the wireless sounded Welsh, white teeth and eyeballs flashing meantime in the dusk of his face'.¹⁹ The task of editing was presented as more a matter of instinct than reading – 'my instinct told me your work was good',²⁰ Tambimuttu told Maclaren-Ross – and when they walked along together between public houses, Tambimuttu 'loped'²¹ with an animal stride. At the close of the chapter, Maclaren-Ross wishes him well in America (Tambimuttu sailed to New York in 1952) 'with fresh patrons, poetesses and a new poetry review at his disposal.'²² Tambimuttu's survival skills, his resilience, his ability to raise cash from thin air, dodge creditors, and hold quasi-court in Fitzrovia, were all, in fact, qualities Maclaren-Ross shared with the 'Prince of Poetry Pundits',²³ and in portraying Tambimuttu, he was, as Paul Willett's biography of

¹⁴ 'Each anecdote would be told again and again, every retelling accruing embellishments and carrying it further from its source. Bit by bit, it would gain authority as well, the drama becoming more distilled, the dialogue terser and more incisive. Eventually it would reach a point where it stopped evolving, at which it was ready to be transcribed in his obsessively neat handwriting [...]' (Willett, op. cit., p. 122.)

¹⁵ Julian Maclaren-Ross, *Memoirs of the Forties* (London, 1965). Chapters of the book were serialized in the *London Magazine* between November 1964 and March 1965.

¹⁶ Tambimuttu's first wife was Jacqueline Stanley. See Maclaren-Ross, *Memoirs*, p. 142. Stanford, op. cit., p. 74.

¹⁷ Maclaren-Ross, *Memoirs*, p. 146.

¹⁸ Ibid., p. 145.

¹⁹ Ibid., p. 137.

²⁰ Ibid., p. 141. Repeated, with further animal emphasis, by Robert Hewison, *Under Siege: Literary Life in London 1939-1945* (London, 1977), p. 100: 'he was said to be able to smell the quality of a poet's work without reading it'.

²¹ Maclaren-Ross, *Memoirs*, p. 139.

²² Ibid., p. 151.

²³ Ibid., p. 151.

Maclaren-Ross amply demonstrates, also describing something of the hand-to-mouth nature of his own life.²⁴

Tambimuttu called Maclaren-Ross's account 'a highly coloured book of misrepresentations and fairy tales'.²⁵ Indeed, an earlier version of 'Tambimuttu and the Progress of *Poetry London*', to give the chapter its title, was published in *Punch*, in 1955, as a thinly-veiled satirical entertainment.²⁶ It tells the story of the rise and fall, and flight, of a certain editor of poetry called Tenebroso, King of Madagascar. As a name, 'Tenebroso' associated Tambimuttu with the night – and evoked 'the dusk of his face' – as it also alluded to his reputed tendency to dark and intemperate moods (which would later play a role in his dismissal). But the attribution of royalty was not an invention by Maclaren-Ross: it reflected the royal ancestry Tambimuttu pretended to, and alluded to, when he arrived in London. Maclaren-Ross's contribution in this regard was only to elevate Tambimuttu from Prince to King, and to substitute kingdoms, Madagascar for Sri Lanka. That the fabrication of such a family tree was felt by Tambimuttu to be useful or necessary, and furthermore that it was widely believed to be true, are of some interest in understanding the impact that Tambimuttu made, particularly during the war years, and in understanding the trajectory of his subsequent reputation. The matter is complicated by the fact that the construction of an exotic persona for Tambimuttu was a co-operative undertaking, in which Tambimuttu himself was complicit, although the persona has been differently interpreted and differently employed by its many constructors. The King of Madagascar was a 'master of evasion' and 'never so evasive as when questioned about his kingdom or country of origin'.²⁷

Strange creatures and fabulous encounters are the stuff of fairy tales, and in a remarkable passage in Stanford's memoir, recounting the first encounter between Irish poet and editor Robert Greacen and Tambimuttu – who quickly proved not to be the bland and efficient middle class professional Greacen had been expecting – the question is asked, with Tambimuttu in mind: 'Was this a species of indigenous deviation or was it to be counted a Ceylonese import?'²⁸ Unfortunately, the subject – objectified by the pronoun 'it' – is reduced either to an evolutionary mutant or to a colonial commodity, neither of which advances understanding, but both of which are, in the social attitudes they reflect, evocative of a period of colonial relations. We can also recall in this regard the distanced suggestion by Maclaren-Ross ('there was garbled talk' – implicitly, by others, but repeated all the same) that Tambimuttu had arrived from Sri Lanka in 'an open boat'.²⁹ In the model of cultural translation, or cultural migrancy, developed by Ruvani Ranasinha in a recent study of South Asian writers, Tambimuttu is presented as an assimilator who 'adopted a self-consciously "Asian" cultural identity that embodied ideas about the East produced in the West'.³⁰

²⁴ When Maclaren-Ross (ibid., p. 137) wrote of the December cold forcing an exotic Tambimuttu to sleep at a Turkish Baths, he was writing from first-hand experience: many years later, in the 1960s, homeless and short of money himself, he sometimes slept at the Turkish Baths in the basement of the Imperial Hotel, in Russell Square. See Willetts, op. cit., pp. 251–3 (including a photograph of the Turkish Baths at the Imperial Hotel).

²⁵ Tambimuttu, 'Fitzrovia', in Williams (ed.), p. 223.

²⁶ Julian Maclaren-Ross, 'The Man from Madagascar', *Punch*, ccxxviii (25 May 1955), pp. 637–9. A devotee of crime fiction, and an habitual borrower, Maclaren-Ross may have taken his title from Francis D. Grierson, *The Man from Madagascar* (London, 1937), a story in which a young man tries to placate his creditors.

²⁷ Maclaren-Ross, 'The Man from Madagascar', p. 637. Maclaren-Ross might be forgiven for being sceptical, since Tambimuttu was not the only member of the Soho circles of mis-rule who claimed aristocratic or royal lineage: as well, there was 'New Zealand born Count Potocki of Montalk [...] the rightful heir to the throne of Poland', and John Gawsworth (Terence Armstrong) who boasted of being heir to the throne of the uninhabited Caribbean island of Santa Maria la Redonda. See Willetts, op. cit., pp. 123–4 and pp. 156–7.

²⁸ Stanford, op. cit., p. 156. Although the question appears to be Greacen's, the manner of its presentation in Stanford's prose suggests a shared perplexity.

²⁹ Maclaren-Ross, *Memoirs*, p. 136.

³⁰ Ranasinha, op. cit., p. 11.

In other words, Tambimuttu's assimilation into metropolitan literary circles was assisted by managing an expectation of difference and not by disguising it. His assimilation 'depended on his ability to adapt and respond to the desire for certain forms of cultural difference, particularly his capacity to appear to represent the exoticism and wisdom of the Other world'.³¹ The irony in such a construct was that although Tambimuttu was a Tamil, from the village of Atchuvely, near Jaffna in northern Sri Lanka, he was raised as a Catholic and educated in English at a Roman Catholic College in the busy southern capital and port of Colombo. At St Joseph's College, speaking Tamil was punished, although Tambimuttu would not have found the rule a hardship since, for this exotic, English was his first and only language.³² For many contributors, however, to the commemorative festschrift *Tambimuttu: Bridge Between Two Worlds* (1983), Tambimuttu's exoticism – feigned or exaggerated – was as fundamental to their memory of him and their interpretation of the past as it has been to the critique of Tambimuttu's detractors.

Poetry London lost and regained

The *Poetry London* archive that is now made available is a fractured body of evidence. Its provenance is divided between the papers of Tambimuttu and the papers of author Richard March,³³ who became the sole backer of the publishing enterprise in 1947, and a 51% shareholder in the publishing company he then formed, Editions Poetry London Ltd. Although papers from Tambimuttu's American and later years have been available for some time at Northwestern University, Evanston,³⁴ papers from the 1940s, when his editing had the greatest impact, were long considered lost. Following Tambimuttu's dismissal at the end of March 1949, and before his return to Sri Lanka at the end of that year, he left various papers from his ten years in London in the safe-keeping of a friend, who kept them undisturbed, if not forgotten, and eventually passed them to the British Library, in 2005.³⁵ Richard March's papers were purchased by the British Library from a private dealer in 2003, and include everything that has survived of *Poetry London* from 1947–51, complementing Tambimuttu's records. Whilst Tambimuttu's papers are exclusively

³¹ Ibid., p. 111.

³² During his time in India, following his second marriage, to Safia Tyabjee, Tambimuttu began to learn Sanskrit. Safia Tambimuttu, 'My Life with Tambi', Williams (ed.), op. cit., p. 129: 'Mrs Rao, who taught him, gave lessons while she was exercising on Marine Drive in her tennis shorts.'

³³ Richard March (1905–1955), author and publisher, took a degree in modern languages from Oxford (1926), and taught German literature at Columbia University, New York (1928). Returning to the UK in 1930, he worked as stage manager and actor in experimental theatres (e.g. *The Everyman*, 1931) and as a literary journalist, contributing to the *TLS* and to *Scrutiny*. After wartime service with the RAF, he was briefly literary editor of *The New English Weekly*, assisted Ronald Duncan with his journal *Townsmen*, and worked for the BBC European Service. Source: 'Richard March: curriculum vitae' (Add. MS. 88908/1/1). Ronald Duncan, *Obsessed: A Third Volume of Autobiography* (London, 1977) refers to March as his 'oldest friend' (p. 140). In an earlier autobiographical volume, *How to Make Enemies* (London, 1968), Duncan described two visits with March to Berlin in the immediate aftermath of the war, and recorded that March was 'an Intelligence Officer in the R.A.F.' (p. 100).

³⁴ McCormick Library of Special Collections, Northwestern University, Evanston, Illinois: <http://findingaids.library.northwestern.edu/fedora/get/inu:inu-ead-spec-0120/inu:EADbDef11/getBiographicalHistory>

³⁵ For an account of the reappearance of Tambimuttu's papers from the 1940s, and an overview of their highlights, see Christopher Fletcher, 'Found: The Secrets of the Little Prince Still Alive', *The Independent* (6 March 2005), available at: <http://www.independent.co.uk/arts-entertainment/books/features/found-the-secrets-of-the-little-prince-still-alive-527435.html>. See also, Fletcher, 'Tambimuttu, Meary James Thurairajah (1915–1983)', *Oxford Dictionary of National Biography* (Oxford, 2004: <http://www.oxforddnb.com/view/article/60672>).

concerned with *Poetry London* matters, reflective of a certain single-mindedness of mission pursued through the editing of two subsequent magazines modelled on *Poetry London*,³⁶ March's papers, although dominated by Editions Poetry London Ltd, are strong in other material: an extensive run of more than a hundred letters (1938-52) from poet and playwright Ronald Duncan (who was to join the Board of Editions Poetry London Ltd, in 1949 – decisively, as we shall see); ten autograph letters from F. R. Leavis (March had contributed a number of notes and reviews to *Scrutiny* before the war);³⁷ and William Empson's 'The Face of the Buddha', a substantial essay of more than a hundred typescript pages. According to yet another memoirist, Empson's manuscript was rumoured – 'terrible tales' – to have been left carelessly by Tambimuttu in a London taxi, and was, with reported dramatic finality, 'lost forever'.³⁸ Whilst rumour raged, however, and terrible tales were told, if told they were, the manuscript slept where it belonged, resting like the implacable stone faces of the Buddha that Empson described, amongst Richard March's *Poetry London* papers.³⁹

The apparently orderly run of twenty-three issues of *Poetry London* in six volumes (1939-51) belies a more irregular publication chronology. An examination of publication dates of the magazine reveals a pattern of stops and starts that can be matched to the intermittent availability of funds from a succession of financial backers. The principal backers of *Poetry London* were: Anthony Dickins, a student of music who formed an immediate friendship with Tambimuttu on his arrival in London and who co-founded the magazine and subsidized the first two issues that appeared in 1939;⁴⁰ the publishers Nicholson & Watson which provided the magazine with its first office and gave Tambimuttu a free hand in establishing the innovative imprint Editions Poetry London, between 1942 and 1946; and Richard March, who committed and lost substantial personal resources from

³⁶ *Poetry London – New York* (four issues, 1956-1960) and *Poetry London / Apple Magazine* (two issues, 1979, 1982).

³⁷ Discussing, variously, contemporary art, psychology and criticism, Wyndham Lewis, and Rainer Maria Rilke, March appeared in the following pre-war issues of *Scrutiny*: v:1 (June 1936); v:3 (December 1936); vi:2 (September 1937); vii:1 (June 1938); vii:2 (September 1938); and viii:2 (September 1939).

³⁸ 'Of course, when P.L. became widely known, manuscripts poured in; many of them piled up in the office and were left to moulder for months or years, while aspiring poets wailed in the wilderness outside London. There were terrible tales of manuscripts left in taxis and lost forever, including one of William Empson's with no copy'. Paddy Fraser, 'G. S. Fraser: A Memoir', *Jacket* 20 (December 2002), available at: <http://jacketmagazine.com/20/fraser.html>.

³⁹ Subsequent to the purchase of March's papers by the British Library, Empson's manuscript was returned to the Empson estate. By agreement, a surrogate has been made (Add. MS. 88908/11). March's papers include a letter from Empson to Tambimuttu (30 August 1948), written aboard SS Narrandera as he returned to China from America where he had been lecturing, informing Tambimuttu that 'John Davenport is holding the manuscript of a little book about Buddhas with a lot of photos which I wrote before leaving England. He thought he could get it published, but I haven't heard from him, and if he doesn't want it you might care to have a look at it yourself.' (Add. MS. 88908/7/1/6). However, although Tambimuttu was not responsible for the 'loss' of the 'The Face of the Buddha', the smoke of rumour was not without some fire: there are several examples in Tambimuttu's editorial correspondence of other manuscripts mislaid.

⁴⁰ Tambimuttu, 'Fitzrovia', in Williams (ed.), *op cit.*, pp. 226-7. Also, Dickins, 'Tambimuttu and *Poetry London*', *London Magazine*, v:9 (1965).

1947 until the demise of the publishing project in 1951.⁴¹ Although Tambimuttu's powers of persuasion were evidently considerable (attested to by the succession of patron-led publishing ventures that shaped his career, in London, in New York, and in London again in the 1970s), in the case of each investor a certain readiness to invest seems to have weighed far greater than any fabled mesmeric powers. In Dickins's case, an investment of modest proportions was supplemented by willing enthusiasm and a personal loyalty to Tambimuttu that never wavered, and was fed by an enthusiasm for Indian culture.⁴² Tambimuttu's rising reputation as an editor in the magazine's first three years – in 1942, circulation rose to 10,000⁴³ – came with an implicit endorsement from T. S. Eliot following success in editing the popular anthology *Poetry in Wartime* (1942) for Faber & Faber.⁴⁴ His reputation was further enhanced by involvement in the BBC radio wartime series 'Talking to India'. Produced by George Orwell, the primary purpose of the programmes was to deliver 'soft' cultural propaganda to English speakers in India. Tambimuttu used the opportunity to discuss some of the modern poets he published – Dylan Thomas, George Barker, and David Gascoyne – and he also gave more general talks, describing aspects of everyday life as the capital adapted to war.⁴⁵ It was, however, in editing the poetry component of Reginald Moore's anthology *Selected Writing* [1942],⁴⁶ in the autumn of 1941, that a door of opportunity opened. A change of management at Nicholson & Watson, publishers of the anthology, a supply of scarce paper, and a desire to expand business at a time when magazines and books of all kinds were selling well, led new managing director John Roberts

⁴¹ In addition, A. T. Tolley, op. cit., p. 119, and Alan Smith, in Williams (ed.), op. cit., p. 278, refer to a gift of £100 from James Dobie, and Maclaren-Ross, *Memoirs*, p. 149, suggests that funds were also provided by Harold Musson. Dobie does not appear in the *Poetry London* records, but in Tambimuttu's papers there is a letter from Capt H. E. Musson that implies a history of support: 'You ask me to give you details of how I propose to collaborate with you in the future and very nice too. I only wish I could.' (Letter dated 10 February only, but written no earlier than 1944, when Musson was promoted to Captain; for the letter, see Add. MS. 88907/1/3).

⁴² 'The magazine was founded jointly by T. and myself, on our mutual capital, being the sum of £5 backed by faith and confidence' (Dickins to March, 25 November 1949, Add. MS. 88908/7/1/4). During the war, Dickins was stationed for a period (1944-45) in Sri Lanka and took the opportunity to visit Tambimuttu's family and friends. Tambimuttu's papers include eight letters from Dickins written from Colombo and Kandy (see Add. MS. 88907/1/2).

⁴³ Alan Smith, in Williams (ed.), op. cit., p. 279. PL 7 (October 1942) was the first issue under the auspices of Nicholson & Watson. Smith notes (p. 278) that the previous number, PL 6 (June 1941), was produced in an edition of 2,200 copies.

⁴⁴ *Poetry in Wartime*, ed. Tambimuttu (London, 1942). Tambimuttu's papers include the original typescript manuscript for the anthology and Tambimuttu's contract with Faber & Faber Limited, signed by Geoffrey Faber (Add. MS. 88907/4).

⁴⁵ Ranasinha, op. cit., pp. 34-9, and pp. 121-4. Tambimuttu's papers include three notebooks (Add. MS. 88907/3) that contain drafts for several broadcasts, including an account of the use of London Underground stations as air-raid shelters, the chipper tone of which stands in marked contrast to the haunting drawings by Henry Moore of sleeping Londoners sheltering in the Underground, subsequently published by Tambimuttu: Henry Moore, *Shelter Sketch Book* (Editions Poetry London, 1945). Williams (ed.), op. cit., following p. 140, reproduces a group photograph taken in a BBC studio in 1942 that includes Tambimuttu, other Asian broadcasters, T. S. Eliot, George Orwell and William Empson.

⁴⁶ Reginald Moore (ed.), *Selected Writing* (London, [1942]). Moore, Foreword (15 October 1941), p. vi: 'The poems in this issue have been selected by Tambimuttu, editor of *Poetry* (London). This magazine, now approaching its third year of publication – a remarkable feat in itself for a magazine wholly devoted to verse and verse criticism – has been consistently praised both for its catholicity and the editor's invigorating Letters.'

to view Tambimuttu's fresh editorial approach and his extensive network of contacts across the arts as an asset worth acquiring.⁴⁷

The final backer, Richard March, elected to invest in *Poetry London* at a time when the volatile business of publishing was rapidly contracting following the boom years of the war.⁴⁸ His decision to invest against the run of trade seems to have been based more upon personal post-war literary ambition, which included the publication of his own writing, than upon business opportunity (although he was to complain frequently that Tambimuttu had little business sense). In 1946, following Watson and Nicholson's decision to cease funding *Poetry London* and Editions Poetry London, so bleak were the prospects of securing another backer in London that Tambimuttu decided to see if he could run the magazine from Sri Lanka, utilizing family money and reviving at the same time the family's publishing business, S. Tambimuttu & Sons. 'It was grand-father's great wish,' Tambimuttu wrote to Ralph Pieris, 'that one of his grand-children should carry on the work at Atchuvally and that is why I am reviving the firm with a London and Colombo branch.'⁴⁹ But the plan fell through. On 7 March 1946, Augustine, Tambimuttu's brother, wrote to say that the family was opposed to the idea because the money was needed to send Augustine himself to England to pursue his studies.⁵⁰ As Tambimuttu faced an uncertain future in London, his reputation amongst his Sri Lankan contemporaries continued to rise, along with their belief in his sphere of personal influence, to judge from several letters received during this period. As Tambimuttu contemplated the prospect of departure and return, one contemporary wrote to him: 'You have arrived, dear Tambi, and we are proud of you [...] I hear that your "Poetry" is going great guns.'⁵¹

The archive does not inform us how Tambimuttu and March first met, although we know from March's papers that it was in the summer of 1947.⁵² Initial communication between Nicholson & Watson and Richard March was, as might be expected, through Tambimuttu. After visiting a solicitor to discuss company formation, he reported by letter to March (19 August 1947) that the publishers had asked if Tambimuttu and March could raise £6,000 (although it was clear to all that Tambimuttu had no capital to contribute). In the same letter, Tambimuttu agreed to March owning 51% of the company, 'since you are putting up all the present capital'.⁵³ Wishing to clarify whether certain overheads (book-keeping, rent, despatch and invoicing) were included within this figure, March wrote a week later to John Roberts at Nicholson & Watson: 'I do feel very strongly that we should get the figures and

⁴⁷ Alan Smith, in Williams (ed.), op. cit., p. 279.

⁴⁸ For a discussion of British publishing during the war years, see Hewison, op. cit., Chapter 4, pp. 76-94.

⁴⁹ Tambimuttu to Ralph Pieris, 22 April 1947 (Add. MS. 88907/1/3) combines a rather formal account of Tambimuttu's career ('to hand over to Crowther') with fond anecdotal family memories, omitting reference to *Poetry London's* uncertain future. The letter refers to Tambimuttu's introduction to E. E. Cummings by Justin Pieris (brother) and to the dedication of Tambimuttu's first 'slim volumes' of poetry (typeset by Tambimuttu himself on his grandfather's hand press) to Miriam Pieris (sister). Ralph Pieris was the author of a number of studies of Asian social and political development.

⁵⁰ Augustine Tambimuttu to Tambimuttu, 7 March 1946 (Add. MS. 88907/1/1). See also, in the same file, other family letters that refer to, or imply, various business arrangements that would have combined *Poetry London* with the revival of a family publishing (and printing) tradition. The file includes a draft prospectus for S. Tambimuttu & Sons Publishers, listing projected publishing plans and staffing (Tambimuttu is listed as an 'Adviser').

⁵¹ Bernard [first name] to Tambimuttu, 1 August 1946 (Add. MS. 88907/1/1). Bernard has met Anthony Dickens, stationed in Sri Lanka: 'I was very surprised and pleased too to see that Major Dickens was familiar with the name Bernard.'

⁵² Reported in the narrative statement prepared by March (dated 2 December 1949) that describes Tambimuttu's conduct and performance during the course of their partnership (Add. MS. 88908/3/2).

⁵³ Tambimuttu to March, 19 August 1947 (Add. MS. 88908/7/2/1).

estimates absolutely clear and precise, so that I can look ahead for the next 12 months and work and budget accordingly. It is obviously useless, both for Tambi and myself, to begin this project on such an unsound and uneconomical basis that we should have to file a petition for bankruptcy in six months time. Certainly I have no intention of entering on a business partnership with such a prospect before me.⁵⁴ And yet that was precisely the prospect that lay just over the immediate horizon. Meanwhile, shortly before Editions Poetry London Ltd was formed (1 October 1947), March wrote to The Fortune Press to buy back the copyrights of his first novel, *The Darkening Meridian* (1943), and *The Silver Net*, a collection of short stories then awaiting publication: 'I have lately acquired an interest in a publishing firm, and am naturally anxious to bring out the novel myself, and might possibly re-issue the short stories later.'⁵⁵

As 1948 began, only three months into the partnership, the business was already in financial difficulty. Tambimuttu's time was divided between attempting unsuccessfully to raise further funds, travelling around the country to improve the company's distribution network – he found Scotland to be particularly dispiriting – and struggling alone with publishing affairs in London: 'It is difficult to carry on all these projects without at least a secretary,'⁵⁶ he complained to March (once upon a time there had been two secretaries, an editorial assistant, and a production manager). March was frequently abroad in Monaco during this time, visiting his father whose health was declining. By early summer, March was writing to John Roberts (8 June 1948) with news that his worst fears had been realized: 'the position of PL is now so precarious that we shall be compelled to stop the publication of books altogether. We have no capital resources left, and all the books we have so far published have been relative failures [...] I have told Tambi that we shall probably have to close down altogether in September. I am considering that we shall have to go into liquidation.'⁵⁷ By 4 August, March had informed Tambimuttu unambiguously: 'I do not want to continue in partnership with you,'⁵⁸ giving him free scope to find another backer and estimating that £10,000 was required.

Another year brought a new strategy, devised at a distance as March attended to family affairs following the death of his father in Monaco in the first week of 1949. 'In a little over a year,' he wrote soberly to his partner, 'I have now spent £9,000 most of which is irretrievably lost'.⁵⁹ On 26 January 1949, March wrote to his solicitor about the company's forthcoming Annual General Meeting, proposing certain changes in the shareholding: Mr Ronald Duncan 'wishes to purchase 10 shares [...] which I could let him have. In this connection perhaps you would confirm that a holding of 10 shares makes a person eligible to become a director of the company?'⁶⁰ In the same letter, March stated that 'two other persons' also wished to purchase shares. The two persons were Ronald Bottrall, who does

⁵⁴ Richard March to John Roberts, 28 August 1947 (Add. MS. 88908/7/3/2).

⁵⁵ Richard March to R. Caton, The Fortune Press, 17 September 1947. *The Darkening Meridian* (revised) was republished by March in 1951 (under his subsidiary William Campion imprint). Other books by March published by himself were: *The Mountain of the Upas Tree* (Editions Poetry London, 1948) and a playscript, *The Sentinel* (William Campion, 1951). It would appear, however, that March did not re-acquire the rights to his earlier fiction: in 1952, he received a letter (6 August 1952) from solicitors acting for The Fortune Press Ltd who claimed his re-publication of *The Darkening Meridian* was a gross infringement of their rights. March wrote a long defensive letter in reply (13 August 1952), but The Fortune Press was not swayed (1 September 1952), and March resolved to 'fight the case to the last ditch' (3 September 1952). For all letters, see the file: Contractual Correspondence Concerning Publications (Add. MS. 88908/2/4).

⁵⁶ Tambimuttu to March, 10 January 1948 (Add. MS. 88908/7/2/2).

⁵⁷ March to Roberts, 8 June 1948 (Add. MS. 88908/7/3/2).

⁵⁸ March to Tambimuttu, 4 August 1948 (Add. MS. 88908/7/2/2).

⁵⁹ March to Tambimuttu, 2 January 1949 (Add. MS. 88908/7/2/3).

⁶⁰ March to Graham T. W. Mould, Freeman & Sons, Solicitors, 26 January 1949 (Add. MS. 88908/7/3/2).

not seem to have been present at the meeting, and Nicholas Moore, Tambimuttu's former editorial assistant, who had by this time given up literary work in London and was pursuing his other passion, horticulture.⁶¹ Moore replied to March's overtures – from Cornwall, where he was working on a rock garden in Polruan-by-Fowey – to say that he was unable to play 'any very active part in a reorganised PL' but would be 'delighted to become a director, if that can be of assistance to you'. Moore could 'quite see that you might have to force Tambi's retirement as a director' but he 'should be sorry if it had to be so.'⁶² With all the pieces of his plan in place, March then wrote to Tambimuttu and gave warning of his wish to expand the Board and welcome as new directors Duncan, Moore, and 'perhaps Bottrall'. He suggested to Tambimuttu that he should 'retire as Director, at least for the next twelve months' but remain as 'editor-in-chief'.⁶³ Tambimuttu was in Paris when he received the news. His mood was such that March's proposal of additional Board members was received with enthusiasm, as a sign of momentum, and he suggested that March might also consider asking Lawrence Durrell to join. Tambimuttu's spirits were high because he was preoccupied in Paris, pursuing love and business opportunity bundled together in the person of American artist Buffie Johnson (1912–2006). The sudden and improbable bubble of an impulsive wedding was announced – in the midst of strained relations, Tambimuttu asked March to be his best man⁶⁴ – and the episode was to add emotional counterpoint to the deeper notes of the imminent loss of a magazine. In a series of excited letters, written in February and March 1949, Tambimuttu's distracted imagination quickly projected a transatlantic *Poetry London* empire of art and literature predicated upon the union of his forthcoming marriage, with offices in Mayfair and New York. It was not, however, a dream that March shared, and nor was it realized.

At the Annual General Meeting (24 March 1949), March was re-elected and two new Directors were elected, Nicholas Moore and Ronald Duncan. When, however, Tambimuttu's re-election was put to the vote, it failed to find support. 'This caused Mr Tambimuttu to address the meeting in very abusive terms,' wrote March in a narrative statement he prepared subsequently, 'and before there was time for further discussion regarding his further functions or employment, Mr Tambimuttu left the meeting uttering threats against all present and especially Mr March.' The occasion had been stage-managed and we may surmise that Tambimuttu's fiery reaction – the intemperance of Tenebroso⁶⁵ – had been foreseen, just as the strategy to remove him by adding further members to the Board had been carefully plotted. It was but one step from retaining Tambimuttu as an editor, as a paid employee, to dispensing with his services altogether, and the step was quickly taken. March wrote to 'Ronnie' Duncan (3 April): 'I have just sent a Minute of the Board Meeting we had at Hill Street the day after the famous Annual Meeting. You will remember that it was on your advice that we more or less decided to fire Tambi, though I,

⁶¹ March, Duncan, Moore and Bottrall are listed as Directors on a specimen of company letterhead that does not appear in the archive but was featured in a publication compiled by The Society of Industrial Arts: *Designers in Britain, 1851–1951*, vol. iii (London, 1951), p. 82. For an outline of Moore's life and relative obscurity following the demise of *Poetry London*, see Iain Sinclair, *Downriver* (London, 1991), which incorporates an interview with Peter Riley concerning Moore (pp. 307–15). Riley edited (and facilitated) Moore's last poems, *Lacrimae Rerum* (Hebden Bridge and Cambridge, 1988).

⁶² Moore to March, 27 January 1949 (Add. MS. 88908/7/1/12).

⁶³ March to Tambimuttu, 8 March 1949 (Add. MS. 88908/7/2/3).

⁶⁴ Tambimuttu to March, without date [February 1949], from Hotel Palais D'Orsay, Paris: 'We are getting married soon and I should like you to be our best man!' (Add. MS. 88908/7/2/3).

⁶⁵ Tambimuttu to March, 16 April 1949 (Add. MS. 88908/7/2/3): 'To return to that awful Friday. You surely didn't think I meant anything of what I said. I wrote to you immediately from Paris. Helen Irwin will tell you I get very often into these unreasonable rages, where I live a sort of nightmare, which passes after a few hours when I always apologise.'

personally, was reluctant to do so'.⁶⁶ But all reluctance to act soon evaporated as the situation became intolerable – 'pure hell in the office,' wrote March – and the conflict seems to have come to a rather ragged Friday confrontation, March insisting their 'association was at an end' and Tambimuttu 'muttering about handing in his resignation and slinging accusations' as he left, for Paris and for Buffy Johnson. 'But I am afraid his calculations are wrong there,' March observed in the same letter to Duncan: Tambimuttu was to discover that March had communicated directly with her.⁶⁷ The following day, Saturday 2 April, March advised Tambimuttu, at an address in Paris, that he was dismissed (the archive contains a dated copy message in pencil on a postcard). It included a request that would go unheeded, and cause further friction: Tambimuttu should not attend at the office again. Following a formal letter of dismissal (3 April) sent to his London home address, another letter followed (4 April), referring to salary and National Insurance matters, with an incongruously familiar salutation – 'Dear Tambi' – that added to the engulfing sense of unreality.⁶⁸

A protest followed Tambimuttu's dismissal, a groundswell of indignation from a number of his closest supporters, led by Dickins and Kathleen Raine. March described the movement against him to his solicitor – his concern was sufficient to warrant legal advice – as a 'pity campaign'⁶⁹ instigated by Tambimuttu himself before he departed for Sri Lanka. The protest took the form of a circulated letter ('Open Letter to Richard March') expressing dismay at March's quiet revolution: 'We observe with some surprise that your sixteenth number, while no longer including the name of Tambimuttu on the editorial board, does not even appear to contain any reference between its covers to the absence of its creator [...].'⁷⁰ March had also continued to use a lyrebird design on the magazine's front cover, an emblem long associated with Tambimuttu's editorship.⁷¹ 'You trade under Tambi's banner,' wrote Roy Campbell.⁷² In the end, Dickins withdrew the threat to publish the letter, but Raine nevertheless independently sent a muted version of the letter to *The New Statesman and Nation* (21 January 1950) in which she marked Tambimuttu's silent return to Sri Lanka: 'curiously enough, there has been no reference to the departure of Tambimuttu or tribute to his work in *Poetry (London)* itself.'⁷³ A display of attitudes, considerable misinformation, and

⁶⁶ March to Ronald Duncan, 3 April 1949 (Add. MS. 88908/7/3/2).

⁶⁷ '[...] but I had to explain to her when she read your cable. I was ill for a week in Paris after she left.' Tambimuttu to March, 16 April 1949 (Add. MS. 88908/7/2/3).

⁶⁸ Add. MS. 88908/7/2/3.

⁶⁹ March to T. Graham Mould, Freeman & Son, 1 December 1949 (Add. MS. 88908/7/3/2).

⁷⁰ 'An Open Letter to Richard March' (Add. MS. 88908/7/3/2). The 'signatories' to the typescript, listed in March's copy were: Anthony Dickins, Kathleen Raine, Anne Ridler, Roy Campbell, John Craxton, Lucien [sic] Freud, David Gascoigne [sic], John Irwin and Keidrich Rhys.

⁷¹ The first cover to feature a lyrebird (by Lucian Freud) was PL 3 (1940). Subsequent issues featured lyrebird cover designs by Henry Moore and Graham Sutherland. The tradition continued with cover designs for *Poetry London – New York* (Alexander Calder) and *Poetry London / Apple Magazine* (Sutherland).

⁷² Campbell to March, without date [1949] (Add. MS. 88908/7/1/2). The front cover of PL 16 (September 1949) remained a lyrebird ('Tambi's banner'), despite the change in editorship. It was the last issue to have a lyrebird cover. To add further insult to injury, March's editorial in PL 16, the first to appear under the editorship of March, Moore and Duncan, celebrated the tenth anniversary of the magazine without a single reference to its previous editor.

⁷³ Kathleen Raine, letter to *The New Statesman and Nation* (21 January 1950), p. 66. March kept a cutting (Add. MS. 88908/9/3). Raine likened Tambimuttu to Comus: 'Tambimuttu was a dionysiac figure, and at his Comus-like touch restrictions certainly went to the winds. Many frightened young poets were grateful for Tambi's generous enthusiasm after the policy of stern editorial discouragement of the *Criterion* and the strictness of *New Verse*.' The comparison evidently stuck: in an earlier letter to March (26 September 1949), she refers to 'his flair for young poets and his ability to gather them round him like Comus' troop, in a kind of poetic revelry' (Add. MS. 88908/7/1/14).

a dance of compromise, can be read in the protracted correspondence about the matter between March and Dickins, Raine, and Campbell.⁷⁴

Given the differences between March and Tambimuttu at their parting, it is surprising to discover that an intermittent correspondence continued between them. Unfortunately, March's papers contain very little of his side of the correspondence, but there are seventeen letters from Tambimuttu that span 1950 to 1955. The letters are of considerable interest in providing information about Tambimuttu's prodigal reception in Sri Lanka (7 December 1949)⁷⁵ and his subsequent sojourn in Bombay in 1951 where he married his second wife, Safia Tyabjee, with whom he would travel to New York in 1952. Many passages in the letters from Sri Lanka exhibit bravado and humour, as Tambimuttu plots with cold calculation his progress between married women and dowries, weighing attractiveness, age and wealth, in the pursuit of his goal of a return to publishing (with the support of 'a rich ravisher').⁷⁶ On 15 September 1951, Tambimuttu wrote: 'I thought it might be possible to continue PL with an Indian branch [...] and get the capital from Indian and Ceylonese people who may be interested [...] I find that PL is the central thing that absorbs my attention.'⁷⁷ He envisaged March as a co-editor, and offered him half of the (imagined) business, free of investment. In the same letter, Tambimuttu informs March of his marriage to Safia, and admits to adopting a new religion – expediently: 'She is from one of the most important Muslim families, and between you and me I had to become a Mussalman in order to marry her which means I believe in Allah, a plurality of wives and divorce by repeating "Sister" thrice.'⁷⁸ Tambimuttu's period of convenient Islamic faith is not mentioned in *Bridge Between Two Worlds*, which presents his exoticism as exclusively Hindu, and not as a matter of convenience but as a fundamental essence: 'how utterly and essentially Hindu he was,' wrote Robin Waterfield.⁷⁹

In the meantime, *Poetry London* continued its terminal progress. On 26 February 1950, March wrote to Tambimuttu to say he was going to 'liquidate the Company forthwith', offering Tambimuttu £25 for his 'worthless' 4,900 shares.⁸⁰ Tambimuttu accepted ('the price you offer is ridiculous') on the condition, as he put it – raising again the vexed and nice question of magazine ownership – that March returned the magazine to him.⁸¹ Following the last issue of *Poetry London*, in September 1951, March enabled the restoration of Tambimuttu's 'property' by transferring the magazine title to his Mandeville imprint and selling the shell of Editions Poetry London Ltd as a vehicle for tax avoidance.⁸² March's letter on the matter has not survived, but we have Tambimuttu's letter (30 March 1952) in which he expresses his gratitude and feels empowered: 'I must make plans.'⁸³ By then,

⁷⁴ For correspondence with Dickins, see Add. MS. 88908/7/1/4; for Raine, see Add. MS. 88908/7/1/14; for Campbell, see Add. MS. 88908/7/1/2.

⁷⁵ The *Ceylon Daily News* (8 December 1949) reported his return and included a photograph of Tambimuttu 'greeting his father at the jetty after a separation of eleven years.' See Add. MS. 88908/9/3 for this and other cuttings that Tambimuttu sent to March.

⁷⁶ Tambimuttu to March, 1 July [1950], a candid letter. See also Tambimuttu's subsequent letter to March, 8 August 1950. Add. MS. 88908/7/2/4.

⁷⁷ Tambimuttu to March, 15 September 1951 (Add. MS. 88908/7/2/4).

⁷⁸ Ibid.

⁷⁹ Robin Waterfield, 'Introduction', Williams (ed.), op. cit., p. 21.

⁸⁰ March to Tambimuttu, 26 February 1950 (Add. MS. 88908/7/2/4).

⁸¹ Tambimuttu to March, 14 April 1950 (Add. MS. 88908/7/2/4).

⁸² Smith, in Williams (ed.), op. cit., p. 282, states: 'All that remains in the Public Records Office is a note to the effect that Editions Poetry London changed its name to The New Fiction Press – a publishing house that was to gain notoriety in 1954 when Lord Chief Justice Goddard sent the owners to prison for having the audacity to publish a handful of pulp-fiction titles by Hank Janson!'

⁸³ Tambimuttu to March, 30 March 1952 (Add. MS. 88908/7/2/4).

March's health was already declining. In 1950, he had had an operation to remove an eye,⁸⁴ and between then and his death from cancer in 1955, his health continued to diminish, as Tambimuttu's engine of ambition alternately idled and re-charged. In the last months of his life, March received several excited letters from Tambimuttu, then living in Greenwich Village and about to launch the first issue of *Poetry London – New York*. The new magazine was financed on the strength of an American publisher's advance (against which Tambimuttu would not deliver): 'since I have just sold my first book of short stories to Houghton Mifflin for an advance of 1,500 dollars, I am able to revive [*Poetry London*], under a new title.'⁸⁵ The exuberant tone of the letters and their urgent requests for stray *Poetry London* manuscripts and old contracts (Lorca translation rights, for example, and a contract with Dylan Thomas for *Adventures in the Skin Trade* – 'I believe PL bought it while in Craven House in 1942'⁸⁶) suggest that Tambimuttu was not aware of the grave seriousness of March's physical condition. In the same prepossessed letter, he wrote: 'I hear there was something about me in *Punch* of April 13 by J. Maclaren Ross. If you could remember off hand, I would love to know, what if anything was written about me after I left England. Perhaps you have the cuttings?'⁸⁷

'A certain editor who shall be nameless ...'⁸⁸

The judgement that Tambimuttu was a charlatan who owed more to good fortune than to critical judgement had become, in certain quarters, a settled point of view some years before Maclaren-Ross wrote about Tenebroso, the Holy Fakir of Poetry: the bite of the satirical piece for *Punch* derived from a recognition and reformulation of observations and judgements already aired in public, in literary reviews and in conversations in the saloon bars of Soho and Fitzrovia. A point of view that persisted was that Tambimuttu's success, and the large circulation of *Poetry London*, were simply the product of the particular economic and social circumstances of the years of war, and the exploitation of an opportune gap in the market following the demise of Geoffrey Grigson's journal *New Verse*.⁸⁹ Tambimuttu's open and catholic approach to editing was likened to 'a vast junk shop, or oriental bazaar, in which you may pick up – among the curios – odd bargains, simple pots, and genuine Birmingham brass.'⁹⁰ In a critical letter of 1947 – published in *Poetry London*, and replied to in the same issue by Tambimuttu – Grigson observed: 'The axis which runs

⁸⁴ See Tambimuttu to March, 21 August 1950 (Add. MS. 88908/7/2/4). At the time, March had been struggling with the protest of Dickens, Raine et al., against Tambimuttu's departure. For another perspective on the personal dynamics then operating, see the sympathetic letters to March from Lynette Roberts, then going through a difficult divorce from Keidrych Rhys, and who found in March a friend in adversity – see Add. MS. 88908/7/1/15 for five autograph letters of some length (1949–53), including comments on Tambimuttu and Raine.

⁸⁵ Tambimuttu to March, 12 April 1955 (Add. MS. 88908/7/2/5).

⁸⁶ Tambimuttu to March, 22 May 1955 (Add. MS. 88908/7/2/5).

⁸⁷ Tambimuttu to March, 22 May 1955 (Add. MS. 88908/7/2/5). Tambimuttu's request was premature: Maclaren-Ross's piece for *Punch* did not appear until 25 May, as noted above.

⁸⁸ Wrey Gardiner, referring to Tambimuttu. See n. 118 below, where the remark is discussed in context.

⁸⁹ Hewison, op. cit., p. 99: 'The rise of both *Poetry (London)* and *Poetry Quarterly* to the important positions they held was almost entirely accidental. A gap had been left by the collapse of Geoffrey Grigson's *New Verse* and Julian Symon's *Twentieth Century Verse*; the demand for poetry caused circulation to expand. Neither magazine achieved the critical status of its predecessors. Both Tambimuttu and Gardiner preferred catholicity to critical dogmatism, for which they have been criticised by the doctrinaire, though they may have done more for poetry by giving it space in which to develop rather than forcing it down fixed channels.' The final issue of *New Verse* appeared in May 1939, three months after the first issue of *Poetry London*.

⁹⁰ Hugh Gordon Porteus, cited in Julian Symons, *Notes from Another Country* (London, 1972), p. 65.

through *Poetry London* is that all poems are poems and equally worth printing. The only axis is to have no axis, beyond that faith in muddle and contradiction which has made *Poetry London* the most foolish (if representative) periodical of its time.⁹¹ The fresh (and representative) virtues of catholicity that had seemed to Reginald Moore in his Foreword to *Selected Writing* (1941) to be exciting and desirable came to be viewed, as the decade progressed, as an abdication of editorial responsibility. In fact, what was being objected to was diversity and modernity: Tambimuttu published, quite deliberately side-by-side, the out-moded but still widely-read Georgian poetry of Walter de la Mare, European poetry in translation (Hölderlin and Rilke), and work from young poets whose work impressed (Keith Douglas, Charles Causley, R. S. Thomas, Alan Ross); he championed the virtues of minor poetry, published Americans abroad (Henry Miller and Anaïs Nin) and welcomed English surrealism (Philip O'Connor and David Gascoyne). Above all, Tambimuttu welcomed modernity, even if for some readers the poetry of W. S. Graham proved to be quite incomprehensible.⁹²

Critical discrimination was a responsibility of central (and moral) importance to emerging critics raised on F. R. Leavis: D. J. Enright wrote at the time: 'the most influential verse magazine extant has consigned "the critic" to an unpleasant death and openly disclaimed any principle other than catholicity; what little criticism is permitted has to remember that we are all poets, and poets ought to be one happy family [...].'⁹³ The sober and academic tone that would come to be associated with Movement poetics dominant in the 1950s and beyond was already emerging during the early post-war years. Ronald Duncan's words of editorial advice to March, following Tambimuttu's departure, emphasized craft and prosody over inspiration (an emphasis derived from his mentor, Ezra Pound): 'I'm sick of this myth that every periodical thinks it can unearth a bevy of new talents every number,' he wrote to March, alluding to Tambimuttu's encouragement of new writers. 'Ask 20 poets to write a sestina – then admit only Ezra & two others can do it. Establish the craft.'⁹⁴ Moore was unimpressed by Duncan's ideas to re-vitalize the magazine (themed issues, competitions and commissioned work) and thought his remarks 'a bit pompous'.⁹⁵ Yet much of the sentiment of Moore's letter (passages are marked in pencil) found its way into the 'Comment' that prefaced the 17th number of *Poetry London* (January 1950), the first to appear following Tambimuttu's departure for Sri Lanka. Classical references to Caedmon and Demetrius (March's addition) buttressed the advocacy of 'a renewal of *style*' (an echo of Pound on Remy de Gourmont). The editorial endeavoured to put distance between March's magazine and *Poetry London* under Tambimuttu's editorship, when the magazine had 'addressed itself to a particular situation in poetry' associated with the years of war: in 'this post-war decade [...]' "profound" stanzas full of high-flown, vague

⁹¹ Geoffrey Grigson, letter to the editor (11 December 1947), PL 13 (1948), p. 46.

⁹² D. Lee to Tambimuttu (5 January 1944): 'My friends and I have always prided ourselves on our appreciation of modern poetry and we were annoyed when confronted with this poem to find we understood not one word of it. Some of these friends are in possession of an Arts degree which may admittedly have hampered their efforts to elucidate the poem, but having made due allowance for the disadvantage incurred, we decided that we might select nouns, verbs and adjectives at random from the nearest dictionaries, string them together in a carefree fashion with a few conjunctions and prepositions, and achieve a poem as inspired as "The Fifth Journey"' (Add. MS. 88907/7/13/5).

⁹³ D. J. Enright, 'The Significance of *Poetry London*', *The Critic*, no. 1 (Spring 1947), pp. 3-10.

⁹⁴ Duncan to March [1950], sheets 171-2 (Add. MS. 88908/3).

⁹⁵ Moore to March, 26 December 1949 (Add. MS. 88908/7/1/12): 'In spite of this, I should be quite willing that Ronnie should have his head in this matter, if only he would (for this specific performance) take over the reins himself & give an illustration of how the race is to be run. I have a suspicion he'll come off going round Tattenham Corner – that is if he ever does get to the starting point.'

emotion and undigested philosophy are not likely to be the most successful ones.⁹⁶ With a front cover designed by Seán Jennett in the form of a decorative roundel – detached in quality, appropriately *uninspired*, and without the emblematic resonance of the familiar lyrebird – the issue comprised only thirty-two pages and appears undernourished. With only fifteen pages of poetry, the remainder was devoted to commentary and reviews, reflective of the change in editorial temperament. March's subsequent editorial remarks in the final issue of *Poetry London* aligned the magazine with a formalism associated with New Criticism ('In composing poetry the author makes an object which acquires an existence in its own right') citing Puttenham's *The Arte of English Poesie* as a worthy model, rejecting 'the over-enthusiastic apostles of "living speech"', and repeating the charge that 'Many of our poets rely too much on vague subjectivity.'⁹⁷ In doing so, he sought to embrace the emergent literary mood of a new decade, whilst underlining the distance travelled from the magazine's first editorial, in which Tambimuttu had boldly affirmed that 'Every man has poetry within him.'⁹⁸

In contradiction of the accusation of indiscriminate acceptance, Tambimuttu's editorial correspondence contains many examples of the exercise of editorial judgement. Alan Ross, for one, then a young and aspiring poet from the Royal Navy who Tambimuttu first published – and who himself would later publish Maclaren-Ross's memoirs – would certainly have known so: 'Many of your latest poems read like chunks out of a newspaper,' Tambimuttu wrote to him (17 December 1945), 'a flock of words streaming on and on, and one wonders when it will stop. When will you stop overloading your poems with similes to concoct some Rossian lines? You seem to think visually all the time, and, although the poetic feeling is there, a good poem won't happen unless you select your imagery.'⁹⁹ Other serving members of the armed forces received a sharp reply. Captain Hamish Henderson was told, bluntly (18 December 1945): 'I am sorry I don't like this poem. Too full of blood and snot'. Most replies to poems submitted were, however, more constructive: 'A poet should select his images and present them in a condensed language that is easily memorable.'¹⁰⁰ Young Drummond Allison, submitting twenty poems to Tambimuttu in 1943, the year in which he was later killed in action in Italy, requested an informed opinion from an editor whose judgement he respected: 'Even if none of the poems are good enough for "Poetry (London)," could you let me have an opinion on them, and any suggestions for how I can become a better writer?'¹⁰¹ There is ample evidence in the archive of a decisive editorial hand, a hand strong enough, for example, to return work for revision to regular

⁹⁶ 'Comment', PL 17 (January 1950), pp. 3–4. Although the sentiment accords with Ronald Duncan's views, the source of many turns of phrase and the emphasis on style over inspiration derive specifically from a letter from Moore to March written in [December] 1949, with passages marked by March in pencil: see letter dated 'Tuesday' only, beginning: 'I could, if you like, come up again on Friday' (Add. MS. 88908/7/1/12).

⁹⁷ March, 'To Make and Counterfeit', PL 23 (1951), pp. 3, 4. In 1948, March had re-published Cleanth Brooks, *Modern Poetry and the Tradition* (Editions Poetry London).

⁹⁸ Tambimuttu, 'First Letter', PL 1 (1939). Tolley comments on March's editorial (op. cit., p. 122): 'This was the voice of the fifties, and virtually a refutation of the periodical's initial stance'.

⁹⁹ Tambimuttu to Ross, 17 December 1945 (Add. MS. 88907/7/18/10).

¹⁰⁰ Tambimuttu to Richard Garrett, 12 September 1945 (Add. MS. 88907/7/9/6). C. S. M. Sheldon, stationed in Nairobi, was advised: 'Your early poems are too literary for inclusion in PL, but your later poems show a definite advance and you seem to be writing from genuine poetic experience. I would advise you to read some of the contemporary poets since you still seem steeped in poetic language of the past. Nowadays, readers seem to expect a condensed, precise poetic language which is free from poetic clichés. We are, no doubt, creating our own modern clichés, but they have not yet worn thin and are still evocative.' Tambimuttu to Sheldon, 4 March 1946 (Add. MS. 88907/7/20/10).

¹⁰¹ Allison to Tambimuttu, 24 March [1943] (Add. MS. 88907/7/1/8). Allison was killed in action in Italy, 2 December 1943, aged 22.

contributors, as Kathleen Raine, Michael Hamburger, Ruthven Todd and Vernon Watkins discovered when they contributed to a festschrift for T. S. Eliot, edited by Tambimuttu and March, to celebrate Eliot's 60th birthday.¹⁰²

The same editor was responsible for the remarkable list of first editions published by Editions Poetry London.¹⁰³ Between 1943 and 1951, sixty-two books were published (forty-five of which were published between 1943 and 1947), many of which are striking in typography and design. Amongst them were volumes of poetry by Nicholas Moore (jacket and drawings by Lucian Freud), Kathleen Raine (jacket and drawings by Barbara Hepworth), and David Gascoyne (jacket and drawings by Graham Sutherland). Henry Moore's *Shelter Sketch Book* (1945), showing a variety of anonymous human forms – at once vital and sepulchral – crowding London Underground stations during the Blitz, was produced to a minimal design by Tambimuttu, lending the book the appearance and intimacy of an actual sketchbook. There was also new prose and fiction by Vladimir Nabokov, Henry Miller, Lawrence Durrell and Anaïs Nin, as well as Elizabeth Smart's *By Grand Central Station I Sat Down and Wept*. Various Editions Poetry London covers and jackets were designed by Cecil Collins,¹⁰⁴ Anthony Froshaug, Gerald Wilde, Eric Ravilious, Vivian Ridler and Franciszka Themerson, and the first two publications of the imprint, by Raine and Hamburger in 1943, were designed by Berthold Wolpe, then working for Faber and Faber.¹⁰⁵

A book that typified Tambimuttu's attention to design and an inclination to include illustration whenever possible was Keith Douglas's war memoir, *Alamein to Zem Zem*. Published posthumously in 1946, and illustrated by Douglas's sketches and watercolours, the first edition remains the only edition to reproduce Douglas's paintings in colour.¹⁰⁶ Its publication in the engaging form it has was due entirely to Tambimuttu, who encouraged the inclusion of Douglas's sketches and paintings at an early stage in their discussions.¹⁰⁷ Indeed, Tambimuttu's encouragement of Douglas as a poet, following the rejection of his poems by Eliot on behalf of Faber and Faber,¹⁰⁸ was immensely motivating to Douglas: 'Thank you for your letter and for publishing my poems – I had given up all idea of writing in the Army

¹⁰² Richard March and Tambimuttu (eds.), *T. S. Eliot: A Symposium* (Editions Poetry London, 1948). For Tambimuttu's editorial correspondence with Raine, see Add. MS. 88908/8/6/3; for Hamburger, see Add. MS. 88908/8/5/1; for Todd, see Add. MS. 88908/8/7/2; and for Watkins, see Add. MS. 88908/8/7/4.

¹⁰³ For a detailed bibliography, see Alan Smith, 'Poetry London 1939-1951', in Williams (ed.), op. cit., pp. 275-90. For Nicholas Moore's account of his supportive editorial role, see 'Tambi the Knife', in Williams (ed.), op. cit., pp. 57-64.

¹⁰⁴ Nicholas Moore, *Buzzing Around with a Bee*. PL Pamphlet No. 4 (London, [1941]). Moore's pamphlet, and the three PL pamphlets that preceded it (by Scurfield, Ridler, and Fraser), were distinguished by 'beautifully designed typographical covers by A. D. Nightall of Diemer and Reynolds'. Moore, 'Tambi the Knife', Williams (ed.), op. cit., p. 59. These four pamphlets were originally to have been published by Moore himself, although he lacked Tambimuttu's distribution network and brought the pamphlets with him by agreement when he began to work with Tambimuttu.

¹⁰⁵ Tambimuttu's interest in publishing well-designed books was in accord with, if not in advance of, a trend in British publishing during the decade to reconsider mass-market books as objects of design. Notable examples are the enduring work of Jan Tschichold at Penguin Books, who transformed the design of their paperbacks between 1947 and 1949, and Berthold Wolpe, who devised the ubiquitous Albertus typeface in 1934, was responsible for striking jacket designs at Gollancz in the late 1930s, and who joined Faber and Faber in 1941 (remaining there until 1975), where he developed a distinctive jacket style and typography.

¹⁰⁶ Keith Douglas, *Alamein to Zem Zem* (Editions Poetry London, 1946).

¹⁰⁷ Desmond Graham, *Keith Douglas 1920-1944: A Biography* (Oxford, 1974; rev. paperback edn., 1988), pp. 231-2. See also, Tambimuttu, 'Tenth Letter: In Memory of Keith Douglas', PL 10 (December 1944), without pagination (sixth page, first column).

¹⁰⁸ Graham, *Keith Douglas*, pp. 138-9.

until your efforts and John Hall's nerved me to try again.'¹⁰⁹ Early in 1944, during a period of leave (swiftly followed by intensive training exercises in the New Forest with amphibious tanks in preparation for the forthcoming Normandy invasion), Tambimuttu contracted with Douglas to bring out a volume of his more recent poems.¹¹⁰ Douglas became a frequent visitor to the Poetry London office, discussing in some detail the publication of both books. Following Douglas's death at Normandy (9 June 1944), the volume of poems was, in time, re-conceived as a collected poems, although, as March's company began to fail, the preparation of the book was not the most pressing priority. In the meantime, Tambimuttu regularly published Douglas's poetry in *Poetry London*.¹¹¹ However, when the book appeared (September 1951) as the last volume of the Editions Poetry London imprint, far from being the climax of a remarkable run of publications, the *Collected Poems of Keith Douglas* marked instead the nadir of Tambimuttu's reputation. 'It has been shockingly edited,' he wrote to March from Sri Lanka when he received a copy.¹¹² The matter was to reverberate to Tambimuttu's discredit in the years that followed.

Edited at March's request by John Waller and G. S. Fraser, both of whom had known Douglas from Cairo,¹¹³ it included a contentious set of notes to the poems, in which Tambimuttu was implicitly attacked: the editors announced dramatically that 'whole poems were found to have been altered and emended by other hands than the author's'.¹¹⁴ Although the editors were careful to use the plural term – 'other hands' – the judgemental tenor of the notes, which included animosity and opinion, spilled over into reviews, and misinformation surrounding the circumstances of publication subsequently found its way into secondary literature, where it has remained lodged. Thus, the critic and editor Ian Hamilton misinformed his readers: 'In the case of Keith Douglas, who was killed in 1944, there were manuscript problems that delayed the publication of his *Collected Poems* until 1951.'¹¹⁵ As we have seen, financial problems and not unspecified 'manuscript problems' delayed publication. William Scammell, whose *Keith Douglas: A Study* (1988) is still the only extensive treatment of Douglas's poetry, wrote that it was Tambimuttu's 'hopeless

¹⁰⁹ Douglas to Tambimuttu, [11 July 1943], Desmond Graham (ed.), *Keith Douglas: The Letters* (Manchester, 2000), p. 291 (letter 279).

¹¹⁰ Graham, Keith Douglas, pp. 231 and 240. The volume of poems was given the provisional title of *Bête Noire* (the title hid a private pun in its reference to Betty Jesse, a member of Tambimuttu's office staff whom Douglas was romantically pursuing at the time, and who gave his visits to Tambimuttu's office a double purpose). A contract for *Alamein to Zem Zem* soon followed (18 March 1944), Douglas preferring the memoir to be published first: 'I don't give a damn how long you take to publish the poems, within reason: publish the Diary first and the poems later (when they'll sell better, I think, as a result of people having read the diary).' Douglas to Tambimuttu [March 1944], Graham (ed.), *Keith Douglas: The Letters*, p. 324 (letter 308).

¹¹¹ PL 11 (1947): four poems; PL 12 (1947): four poems (curiously, repeating a poem, 'Leukothea', from the previous issue); PL 13 (1948): two poems; PL 14 (1948): four poems; and PL 16 (1949): three poems.

¹¹² Tambimuttu to March, without date [late 1951 or early 1952], letter beginning: 'Many thanks for the books...' (Add. MS. 88098/7/2/4).

¹¹³ Tambimuttu had published *Personal Landscape: An Anthology of Exile*, compiled by Robin Fedden (Editions Poetry London, 1945), which included four poems by Douglas: 'Cairo Jag', 'Enfidaville', 'Vergissmeinicht' [sic], and 'Desert Flowers'. For background on Cairo, see G. S. Fraser, *A Stranger and Afraid: The Autobiography of an Intellectual* (Manchester, 1983).

¹¹⁴ 'Editors' Preface', *The Collected Poems of Keith Douglas*, eds. John Waller and G. S. Fraser (Edition Poetry London, 1951), p. v.

¹¹⁵ Ian Hamilton, 'The Forties', *A Poetry Chronicle* (London, 1973), p. 57.

inefficiency that led to the long delay' in publication.¹¹⁶ Although Scammell acknowledged that Tambimuttu 'must be counted amongst those who had some real insight into the quality of Douglas's achievement,'¹¹⁷ he too perpetuated a fog of misinformation. A contemporary review, by Wrey Gardiner, adopted Waller and Fraser's combative manner, which served to give a form of licence to subsequent commentators (including, as we have seen, Maclaren-Ross), and used the occasion to mount a general broadside, writing explicitly where Waller and Fraser had been implicit: 'Keith Douglas, like many other poets of the early war years, suffered at the hands of a certain editor who shall be nameless. This temporary sultan of the world of letters was in the habit of altering whole lines and phrases of the poems he printed to conform with some imaginary theory of modern poetry of which he was the self-appointed midwife.'¹¹⁸ The prince had now become a sultan, self-appointed and wilful, and was no longer in London to defend himself.

What does the archive tell us about the matter? It tells us that March decided to proceed with a collected edition shortly after Tambimuttu was dismissed (2 April 1949). Several letters from Tambimuttu to March written in the months immediately following show him anxious to edit the volume: 'Have you written to Keith Douglas's mother? I should like to edit the book (as I arranged with Keith) & possibly Blunden could supply a foreword & I hope I will be given a fee for the work.'¹¹⁹ Returning from Paris in May, having lost in love and employment, Tambimuttu found himself barred from the office and released from all editorial responsibilities, including the editing of Douglas's poems. An angry letter to March followed: 'You have no right to edit the Keith Douglas since you don't know the history and scope of his work. I found very valuable Keith things scattered & strewn in odd corners & you will never recognize them. You or no one else could ever say whether anything was missing.'¹²⁰ By June, Tambimuttu was resigned to March's decision: 'OK about K. Douglas but for accuracy's sake you'd better let me see a final draft of the book since many of the poems have a case history & Keith left the editing of particular lines to me [...] Keith also gave me final instructions as to their publication & I must see that everything is in order. I would hate it if anything went wrong.'¹²¹

Work on the poems did not start until December 1949, when Waller asked March for 'any original Douglas manuscripts you may have.'¹²² Remarkably, the exercise took the editors only a week or two to complete, as Fraser reported later to March: 'I really don't see why

¹¹⁶ William Scammell, *Keith Douglas: A Study* (London, 1988), p. 195. Endorsing and elaborating upon a fictional Tambimuttu, Scammell continued: 'None the less [Tambimuttu] was a tireless publicist of Douglas's work once he had read it. Perhaps his championship was itself an element in Douglas's tardy recognition, since the literary world viewed his endorsements with understandable suspicion.'

¹¹⁷ Ibid.

¹¹⁸ Wrey Gardiner, 'The Poetry of Keith Douglas', *Poetry* (Autumn 1951), a cutting of which is pasted into a scrapbook of press cuttings (Add. MS. 88908/10/2).

¹¹⁹ Tambimuttu to March, undated letter [April or May 1949], verso p. 6 (Add. MS. 88908/7/2/3). Blunden, Douglas's tutor at Oxford, did eventually supply an introduction, to Keith Douglas, *Collected Poems*, ed. John Waller, G. S. Fraser and J. C. Hall (London, 1966). In this edition (in effect, a second edition to that of 1951), the texts of the poems remained unchanged but the editors' notes to the poems were revised, losing much of their invective: 'The Notes to the 1951 edition have been revised where necessary' (p. 16).

¹²⁰ Tambimuttu to March, 1 May 1949 (Add. MS. 88908/7/2/3).

¹²¹ Tambimuttu to March, without date [June 1949], letter beginning: 'It is difficult for a starving man [...]' (Add. MS. 88908/7/2/3).

¹²² John Waller to March, 12 December 1949 (Add. MS. 88908/7/3/1). For a guide to these and other Douglas papers in British Library collections prior to 1972, see Jenny Stratford, *The Arts Council Collection of Modern Literary Manuscripts 1963-1972* (London, 1974), pp. 44-61, 118-30. For a summary of subsequent additional manuscripts at the British Library, see the remarks by Graham (ed.), Keith Douglas, *The Complete Poems*, 3rd edn (London, 2000), p. 138.

[Douglas's] work should have been suppressed for ever to salve Tambi's bad conscience about being unwilling or unable to do the week or two's concentrated work on it that was all that was necessary.¹²³ Fraser's fantastic suggestion of suppression is as striking as the limited amount of time he and Waller seem to have devoted to their task. There is not the scope in this paper to examine textual matters in detail, but a single example is telling. A particularly pointed remark in the notes supplied by Waller and Fraser concerns the poem 'The House' (composed in 1941): 'This is the poem as Douglas wrote it,' the editors unequivocally declare: 'The version published in *Poetry London* contains unwarranted alterations made in the MS text in some foreign hand.'¹²⁴ The inference of the note – wrapped within the term 'foreign hand' – is that the alterations were made by Tambimuttu. Here, perhaps, we may think, is an instance of a whole poem being 'emended', as the 'Editors' Preface' had forewarned. A careful comparison of the text of the poem as it first appeared in *Poetry London* and as it was subsequently printed in *Collected Poems* reveals that Waller and Fraser made several textual changes.¹²⁵ And yet, if we turn to the more recently published definitive text in Desmond Graham's scholarly edition of Douglas's poems, we find that Graham's text of 'The House' agrees exactly with the text published by Tambimuttu (with the exception of the placement of two commas, and a palaeographical preference for 'suspicious' over 'suspicions').¹²⁶ In his letter to March, Fraser borrowed the diction of war from Douglas to suggest, extremely, that *mutilation* had occurred: 'There is very definite and real evidence of altering of some of the poems in handwriting – and for that matter of their being printed in a mutilated state'.¹²⁷ On Graham's authority, the revisions of 'The House' are in Douglas's hand. Yet Fraser's private letter to March is unambiguous in its accusation that the hand of alteration – the mutilating hand – was Tambimuttu's, and the choice of the term 'foreign hand' over 'unidentified hand' in the note to the poem seems to reflect this conviction: since the handwriting had been putatively identified by Waller and Fraser as Tambimuttu's, the latter term, arguably the more common expression, is shunned in favour of a term that has the advantage of suggesting the guilty (and 'foreign') editor in all but name. Significantly, in the subsequent edition of the poems (published, ironically, by Faber and Faber in 1966), in which Waller and Fraser's texts were maintained, the note to 'The House' is trimmed to a less provocative statement, although the editors are still assertive of their judgement: 'Another version appeared in *Poetry London*, but the present version is the correct one'.¹²⁸

¹²³ G. S. Fraser to March, undated letter, probably written in the early months of 1952 (Add. MS. 88908/7/1/7).

¹²⁴ *The Collected Poems of Keith Douglas* (1951), p. 145.

¹²⁵ PL 14 (1948), pp. 2–3. *The Collected Poems of Keith Douglas* (1951), pp. 52–4. Amongst the changes introduced, Waller and Fraser print 'half illusion' for 'unreal', 'curious creative stone' for 'creative stone', 'an obscure feeling of suspicion' for 'an unpleasant prompting of suspicions', 'prompted me to climb' for 'sent me climbing up' and, in the final line of the poem, 'the beautiful stranger, the princess' for 'the beautiful strangers, coming to my house'.

¹²⁶ Keith Douglas, *The Complete Poems*, 3rd edn (London, 2000), pp. 69–70. Graham's textual note to the poem (p. 150) refers to 'autograph revisions' (not to revisions by a 'foreign' hand). For a second and comparable example, consider 'I Listen to the Desert Wind', first published in PL 14 (1948), p. 1. Waller and Fraser's note to the poem refers to 'weakening alterations' by hand that 'were not an author's emendation' (1951, p. 143), and they revise the version they print accordingly. Graham's version in *The Complete Poems* (2000, p. 96) accepts the emendations as being in Douglas's hand and prints a text that, apart from a small difference in capitalization (third stanza), agrees exactly with Tambimuttu's text in *Poetry London*.

¹²⁷ Fraser to March [1952] (Add. MS. 88908/7/1/7).

¹²⁸ Keith Douglas, *Collected Poems* (1966), p. 152.

Over and above textual matters remarkable in themselves,¹²⁹ what is perhaps more remarkable in the Douglas affair is the animosity and the innuendo, the disproportionate accusation and the readiness to discredit in public. ‘When they were not sure’, Tambimuttu wrote to March on receipt of the book, ‘they may have consulted me’.¹³⁰ But there was no communication between Waller and Fraser and the one person who had talked with Douglas on several occasions about the planned book in some detail, the person whose judgement Douglas had trusted sufficiently to decide, in at least one documented instance, between alternate versions of a particular poem: ‘If there are variations between the 2 versions of “L’Autobus” use whichever you prefer.’¹³¹ Just as March had sought, in his editorial remarks in the last issues of *Poetry London*, to draw a line between the literary mood of the coming decade and the broadly romantic temperament characteristic of the horizonless years of war in which Tambimuttu had risen to prominence, so Fraser drew a comparable dividing line in the final remarks of his letter to March, associating the early and heady years of *Poetry London* with immaturity: March is to ‘Tell [Tambimuttu] that we are men now and ought not to behave like children, and give him my love’.¹³² Douglas’s poetry, at odds with the hesitant self-regard and ironical tone of the Movement poetry of the 1950s, remained largely ignored. Five years after the publication of Douglas’s poems, in 1956, Fraser gave the Chatterton lecture at the British Academy, in which he discussed Douglas’s brief life and work. Idealizing his subject as a ‘cavalier’ with ‘aristocratic virtues’ whose ‘heroic attitude’ was not given to ‘intellectual chatter’, nor to the trivia of ‘evening parties in Chelsea’,¹³³ Fraser did not neglect a public opportunity to swell the notoriety of the nameless editor, referring in passing to certain ‘inaccurate texts’ that he and Waller had corrected.¹³⁴

When *Poetry London* was reprinted by the publishers Frank Cass, in 1970,¹³⁵ it was given a prominent and damning review in the *Times Literary Supplement*. The review was anonymous, in accord with editorial policy prevailing at the time, although the author of the review has since been identified as Ian Hamilton, who repeated again familiar criticisms of Tambimuttu and of the poetry of the period.¹³⁶ The accumulative construction of Tambimuttu by his detractors that has been outlined above may be considered as a particular and localized instance of the general occlusion of poetry of the 1940s, and its miswritten

¹²⁹ Many of Douglas’s poems exist in several versions, including copies and mis-copies. The chief difference between Graham’s texts and those of Waller and Fraser resides in the priority that Graham gives to a folio of typescripts Douglas left with Tambimuttu in 1944, some of which Douglas had revised by hand. See Graham, ‘Preface to Third Edition’, Keith Douglas, *The Complete Poems* (2000), p. xi.

¹³⁰ Tambimuttu to March, without date [late 1951 or early 1952], letter beginning: ‘Many thanks for the books [...]’ (Add. MS. 88908/7/2/4). In the same letter, Tambimuttu writes: ‘in view of the fact some of the editors’ remarks will reflect on me I will have to write a letter or something to an English journal. And I hope matters will be righted in a 2nd edition’.

¹³¹ Douglas to Tambimuttu, 12 April 1944. Graham (ed.), *Keith Douglas: The Letters*, pp. 334–5 (letter 315). Prior to meeting Tambimuttu, Douglas reported to his mother, Marie J. Douglas, a negative impression, confusing Senegal with Sri Lanka: ‘Tambimuttu [...] it appears is Senegalese and a complete shit’. Douglas to Douglas (9 June 1943), Graham (ed.), *Keith Douglas: The Letters* (2000), p. 285 (letter 272).

¹³² Fraser to March [1952] (Add. MS. 88908/7/1/7).

¹³³ Lecture given 14 March 1956. G. S. Fraser, ‘Keith Douglas: A Poet of the Second World War’, *Proceedings of the British Academy*, xlii (1956), pp. 89–108. See pp. 93, 94.

¹³⁴ *Ibid.*, p. 91.

¹³⁵ Reprinted in five volumes by Frank Cass and Company Ltd (London, 1970).

¹³⁶ ‘Internment of the Intellectual’, *Times Literary Supplement* (19 February, 1971), p. 206. Author identified as Hamilton by H. M. Klein, ‘Tambimuttu’s *Poetry in Wartime*’, *Forum for Modern Language Studies*, xxi:1 (January 1985), pp. 1–18, note 25.

history, that has been remarked upon.¹³⁷ Although the Heideggerian terms in which W. S. Graham's poetry has been addressed of late,¹³⁸ and the recent discussion by Peter Riley of the 'poetical potential of opacity' in Dylan Thomas's poetic language,¹³⁹ – to give two further examples of the engagement of contemporary poets with poetry of the 1940s – are at variance with Tambimuttu's avowed mistrust of an intellectual response to poetry, there is nevertheless a form of implicit editorial testimony in the returning appeal of Graham and Thomas as preoccupations of the present, two poets about whom Tambimuttu was particularly passionate, as there is an implicit testimony in the restored texts of several poems by Keith Douglas. The papers of Tambimuttu and March now available at the British Library provide an opportunity that has been long overdue for the documentary air of evidence to ventilate discussion of the most important poetry publication of the 1940s.

¹³⁷ The seminal paper that set the terms for discussion of this occlusion, and its relationship to the development of the orthodox canon of post-war British poetry (Larkin, Hughes, Heaney), was Andrew Crozier, 'Thrills and Frills: Poetry as Figures of Empirical Lyricism', in Alan Sinfield (ed.), *Society and Literature: 1945-1970* (London, 1983), pp. 199-233.

¹³⁸ Reviewed by Robin Purves, 'W. S. Graham and the Heidegger Question', in Purves and Sam Ladkin (eds.), *Complicities: British Poetry 1945-2000* (Prague: Litteraria Pragensia, 2007), pp. 4-29.

¹³⁹ Peter Riley, 'Thomas and Apocalypse', *Poetry Wales*, xlv (Winter 2008/09), pp. 12-16. See p. 13: 'It is difficult to think of any practice prior to Thomas, certainly not in Britain, which recognised so explicitly the poetical potential of opacity, of offering the linguistic surface of the poem as a thing of value in itself, without the reader needing to see "through" it.'



MOTHER OF PERPETUAL SUCCOUR

Marian Bureau - Borella.

C. P. P.

Ceylon Daily Times

27 January 1950

TAMBIMUTTU

29 January 1950

V5501
10/2/50
VERY
INTERESTING
PEOPLE

WHAT manner of man is this Tambimuttu, poet, publisher, designer? Now back in Ceylon, this rather bizarre personality is surely worth a considered assessment. For he seems either to be misunderstood or not to be understood at all.

How much is known of him?

First name among the "T's" in a textbook used in English schools—"The Literature of England 500 to 1942" by William J. Entwistle and Eric Gillett—is Tambimuttu. He is mentioned among prominent names as a promising young poet.

The British Council, in their "Poetry Since 1939" chose the cover of Tambimuttu's "Poetry London" for their cover as the appropriate symbol for the period.

In a textbook used in American and English universities, a book which has gone into seven editions, "Auden and After: The Liberation of Poetry 1930-1941", the last chapter, "The Liberation of Poetry", is about Tambimuttu.

If you look at the "Penguin Anthology of Religious Verse" you will find names like Gerard Manley Hopkins, Thomas Hardy, T. S. Eliot, D. H. Lawrence, G. K. Chesterton and Tambimuttu.

Those in brief, are the credentials of Tambimuttu poet. It is not everyone who cares to read him or who can read him. But that can be said of almost every poet. The fact remains that this young man from Ceylon has earned a worthy place in modern poetry.

But there is an even more important part of Tambimuttu and poetry. I mean his role of

coverer and nurturer of poets. Here, again, are the credentials. A recent American anthology edited by Kenneth Rexroth says:

"Strictly within the field of poetry the magazine that has moved the most mountains is Tambimuttu's 'Poetry London'. In the first issue, on the very eve of war, Tambimuttu published a 'letter' which sounded less like a literary manifesto than a series of excerpts from the Tao Te Ching and Chuang Tzu. Speaking as an oriental, with perfect confidence in his non-European background, he was able to marshal a 'history' of Western civilisation in terms of causes, diagnosis, pathology remedies, behaviour and prognosis, with a cogency and insight which very few English poets could have mustered. The effect seems to have been galvanic. Poets rallied to him immediately. For all the years of the war he published the best verse and the newest verse in England. Without Tambimuttu the picture might have been different, more like America where the generation that came up during the war is still struggling for a hearing".

Tambimuttu has been publishing for eleven years in England. He started with £5 capital and launched the first number of Poetry London with his friend and collaborator, Anthony Dickins, grandson of the famous orientalist. After six numbers the publishers were chasing him. He came to terms with one firm and all through the war his influence in the publishing world as a discoverer of new talent was considerable.

His Poetry London authors have included Wyndham Lewis, Jacques Maritain, David Gascoyne, Kathleen Raine, the Spanish dramatist Lorca and Keith Douglas.

Then there is Tambimuttu, designer. For this man was not just an ordinary publisher of books without regard to style in typography or the art of the book cover. "Graphis", the Swiss art magazine, in its number on British book production during the war years gave the first 24 pages to one of Tambimuttu's books, the place of honour in the illustrated books section and the highest number of entries in the book jacket section.

In the National Gallery Exhibition, "English Book Illustration Since 1800", Tambimuttu's magazine was the one selected of any periodical which appeared after 1927.

In the current exhibition "The Art of the Book Jacket" at London's Victoria and Albert Museum, with exhibits from 20 countries, you will find several "Poetry London" book jackets. One of Tambimuttu's own designs for "Poesie", edited by Pierre Seghers—is included among work by such as Picasso, Arthur Rackham, Alvin Lustig and Jan van Krimpen.

Victor Lewis

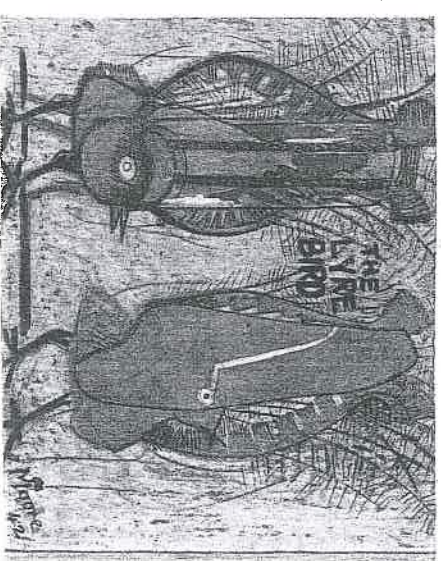


5001
10/12

Lund Humphries

POETRY

LONDON



POETRY

LONDON

Edited by
TAMMIMOTTU

This prospectus is a miniature of the magazine which measures 7 1/2 x 9 3/4 in. The cover is by Henry Moore.

"There has been no other periodical since the Great War that has gathered so many poets into its pages."

FRANCIS SCARFE in *Studen and After*

"*Poetry London* is always exciting . . . is the best unofficially produced poetry display of the year."

STEPHEN SPENDER in *The Observer*

"This is a journal for the connoisseur of poetry, for without exception there is a poetic compulsion in all the poems and a full range of technique within the stream of modern poetic development, with a freshness of idiom and image . . . The cover design is by Henry Moore. The nature of the lithographs has evoked considerable interest among students of art."

ROBERT ARMSTRONG in *Poetry Review*

The first number of *Poetry London* was published early in 1939, at a time when the *New Verse* school of objective observers held the field in serious poetry, and from its inception it became the recognised magazine for the younger poets, many of whom gained their reputations through first appearing in its pages side by side with such already established poets as Stephen Spender, Louis MacNeice, George Barker and Dylan Thomas. It was not a platform for the New Romanticism, which was then beginning to raise its head, but opened its pages to all schools equally, and gave a valuable opportunity to those whose poetry did not fit into any of the currently accepted categories.

As the editor pointed out in his letter in Number 11 (September-October 1947), it is fitting that *PL* should celebrate its return to *regular bi-monthly publication* at a time which is in some respects similar to 1938, and when "there are still critics who consider literature as illustration for their social theories or attempt to find the goodness of a poem from its prose argument and the 'truth' of what is being said".

PL is the only magazine devoted to the publication of poetry and its criticism which remains free from all ulterior affiliations; which is authoritative, but not stodgy; which is

modern, but not in search of the merely new at the expense of all critical standards.

We feel that such a magazine is particularly needed at this time, as it was at the time of its inception, when there exists both a confusion of values and a tendency towards movements which allow any kind of verse to get by provided it satisfies their ideological tenets. Moreover the war-time boom in poetry is over, and it is no longer so easy for poets to get their work published, or for discriminating readers to get the kind of poetry they want. The boom has thrown up a great many false reputations which are fading away, but now, in the aftermath, there is a danger that the genuine talents will get swallowed up too with the others. *PL* is a safeguard against this. Its sole criterion is quality, and those reputations which deserve to remain will do so.

Contributors to *PL* have included—Kenneth Allott, George Barker, Ronald Bottrall, Alex Comfort, Walter de la Mare, Keith Douglas, Lawrence Durrell, Gavin Ewart, G. S. Fraser, David Gascoyne, W. S. Graham, Pierre Jean Jouve, Sidney Keyes, Alun Lewis, Louis MacNeice, Charles Madge, Fred Marnau, Henry Miller, Nicholas Moore, Pablo Neruda, Norman Nicholson, George Orwell, Boris Pasternak, Hugh Gordon Porteous, F. T. Prince, Kathleen Raune,

Herbert Read, Anne Ridler, Alan Rook, Rainer Maria Rilke, Francis Scarfe, Edith Sitwell, Bernard Spencer, Stephen Spender, Ruth Spiers, Dylan Thomas, Ruthven Todd, Henry Treece, Vernon Watkins, Charles Williams, David Wright.

The following artists contribute to *PL*: Henry Moore, Graham Sutherland, Ceri Richards, Mervyn Peake, Lucian Freud, John Craxton, Max Ernst, Joan Miro, Yves Tanguy, Alexander Calder, S. W. Hayter.

On a following page you will find a subscription form, and it would help us in carrying out our aims if you would fill this up, as a magazine of high quality must depend first and foremost on its regular subscribers for the support it needs, and which we hope you will want to give.

Poetry London is published by

EDITIONS POETRY LONDON LTD

26 Manchester Square W1

PRESS NOTICES

"... quite the most important periodical of its kind that we have had for many years."

CATHOLIC HERALD

"Mr. Tambinutu is to be congratulated on his editorship of *Poetry London*. He has made it a magazine for working poets and not for newspaper versifiers, and anyone interested in contemporary poetry should become a subscriber."

THE SPECTATOR

"Beautifully produced and including contributions of very high merit, it is illustrative of the cultural and aesthetic forces to be found in the contemporary world."

MANCHESTER EVENING NEWS

"... proves that the advanced modernist movement is no longer confined to a small intellectual minority, but is now firmly established."

IRISH TIMES

"... a high general level and variety in the contributions."

NEW STATESMAN

"No-one who is interested in modern poetry can afford to by-pass *Poetry London*, each issue of which is always vivid and invigorating."

WESTERN MAIL

70 POETRY LONDON, 26 Manchester Square, W1
or your bookseller

I enclose Postal Order/Cheque for £ s. d. as a

subscription to *Poetry London* for Year/Months

to start with No.

(Copies of Nos. 11 and 12 are still available: all other previous numbers are out of print.)

NAME.....

ADDRESS.....

The following friends of mine would be interested in receiving this circular:

SUBSCRIPTION RATE

16s. per year (including postage)

SSD 1
5/7/8

MOUNT ALLISON MEMORIAL LIBRARY
SACKVILLE, NEW BRUNSWICK

OFFICE OF LIBRARIAN

February 6th, 1953

Dr. R.C. Archibald
Brown University
Providence 12, Rhode Island

Dear Dr. Archibald:


Thank you for sending along Notes for the Bulletin. I have checked v. 250 in the records and find pockets 6 - 12 are empty.

We have received v. 5, 1953, Journal of the International Folk Music. Re Tambimuttu's editorship of Poetry London, I beg to say v. 4, no. 4, November - December 1948, was the last issue in which he appears as the sole editor. Vol. 4, no. 15, May 1949 is shown as (Richard March) joint editor with him, and with v. 4, no. 16, September 1949, Richard March and Nicholas Moore are shown as the editors. I cannot locate any biographical data in Poetry London about Tambimuttu. Did you wish me to look elsewhere for general information?

We do not have in the MMAML either Alouette or Come A'Singing by Marius Barbeau. I will see if I can get copies of these.

I have received a copy of the export order for the oak card catalogue cases, so expect they will be arriving before too long.

Yours sincerely,


Olga B. Bishop,
Associate Librarian

OBB:rw
Encl.

550/
5/7/8

MOUNT ALLISON MEMORIAL LIBRARY
SACKVILLE, NEW BRUNSWICK

OFFICE OF LIBRARIAN

February 13th, 1953

Dr. R.C. Archibald
Brown University
Providence 12, R.I.

Dear Dr. Archibald:

The covering of the pipes in the Vault Room has not made an appreciable difference in the temperature. We have checked it over a period of several days and find that when the room is closed the temperature goes up sometimes as high as 75°. If we keep the window open slightly, it brings the temperature down to around 62°. We cannot leave the window open at night without some kind of guard, so at the present time we have the temperature ranging from 62-75° - this with the radiator closed off.

Re Oxford Poetry: I thought we had a continuation order with Blackwell's but the 1952 issue has not arrived. I have written them about this and as soon as I hear from them, will take action upon it and transfer the order to Wilson's.

The second meeting of our Poetry Group since Christmas is tonight. We are studying John Donne. The next which will be sometime in March will be devoted to Pope. We have not finally made a decision about the April meeting. It will either be one of Christopher Fry's plays or an evening of records in the M.M.A.M.L.

I have checked Tambimuttu but am sorry to say I cannot find very much about him. I have already given you the dates of his editorship of Poetry (London). In 1942 he edited a book called Poetry in Wartime. In the write-up for the book which appeared in Poetry (London) No. 7, October to November 1942, the following information is given:

Dr. R.C. Archibald, p. 2

"Mr. Tambimuttu has made a reputation as the editor of the only periodical devoted to verse by young writers which began after the war started.

This anthology is unique in that it is not an anthology of 'war poems', but a collection of the best poems written since the beginning of war — some of which are also 'war poems'. While some well-known poets, such as Herbert Read, Stephen Spender, and George Barker are represented, the majority are members of a younger generation not yet known to the general public. Most of them have contributed to Mr. Tambimuttu's magazine, but there are many poems which have not before appeared in print. The reader will, we think, be surprised and excited to discover the vitality and the novelty of the poetry of recent years."

The next thing I can find listed is a book published by Fortune Press, 1944, entitled "Sailing Tomorrow's Seas", in which he wrote the introduction. J.M. Lindsay is the editor of this. In 1948, as you probably remember (we have the book in the M.M.A.M.L.), he was joint editor with Richard March of "T.S. Eliot: A Symposium", London, Editions Poetry, 1948, which was brought out to commemorate Eliot's sixtieth birthday. He also wrote a poem for Eliot's sixtieth birthday, "Natarajah: a poem for T.S. Eliot's sixtieth birthday", Editions Poetry, 1948.

I had hoped that Poetry Review might contain a write-up about Poetry (London) when it was first published in 1935 or when it was revived in 1947, but the only thing I can find is a note to the effect that No. 12, which is dated November-December 1947, was now available.

I am sorry I can find so little information for you. It will be interesting to have the magnetic tape recording of his lecture.

Thank you for the information that the

Dr. R.C. Archibald, p. 3

gramophone is to go into the Board Room when the new catalogue cabinet is installed.

I received a paper clipping from Elsie Pomeroy last week to the effect that her sister has passed away. It would look as if at long last, Miss Pomeroy will be able to visit us this summer.

Yours sincerely,

A handwritten signature in cursive script, appearing to read "Olga".

Olga B. Bishop,
Associate Librarian

OBB:rw

May 1, 1953 5/7/8

Registra

University of Ceylon,
Colombo, Ceylon

M. J. Tambimuttu,

My dear Sir, I understand that the
 Poet and Lecturer who has been living
 in London since 1938 was a graduate of
 your University. May I ask: ~~During~~
~~what~~ What is his full name? What was the
 place, and the date of his birth? During
 what years was he at your University
 and what degrees did he get and when?

That I am not an idle
 inquirer you may verify by referring
 to my biography in the British
Who's Who.

Very Sincerely Yours

5501
5/7/8

Embassy of Ceylon

May

2148 Wyoming Av. NW,
Washington, D.C.

Gentlemen, May I secure from you a
little information regarding one of your
citizens who is, I believe, in this
country at the present time. I refer
to the poet and lecturer

M. J. Tambimuttu
born and educated in Ceylon but prominent
as poet and editor in London, since
1938 at least.

For what names does his initials stand?
What is the date and place of his birth?
Did he graduate from the University of
Ceylon?

The enclosed memorandum
will explain my interest; in my
Library are a number of volumes of poetry
by Tambimuttu and almost a complete
set of his periodical Poetry London.
Very sincerely,

Mr. Edwin Loewood
26 Valley Road, Milton, Mass.

31 Dec. 1954 ⁵⁵⁰¹ 5/7/8

Dear Edson, Cordial Greetings. I was
glad to learn that you are once more
in this country and ~~shall~~ hope that
you may fit to Bram sometime and drop
in on me for a chat.

I've wondered if you might possibly
be able to get information for me about
a Ceylon Poet M. J. Tambimuttu
still a citizen of that country although he
has lived and worked in India, and since
1938 at least in London. In this year he
founded and published in London a remarkable
poetry journal called Poetry London (now
extinct after 23 numbers were published). He
published also poetry by numerous other poets
On T.S. Eliot's sixtieth birthday he brought
out a valuable T.S. Eliot: Symposium London
1941. In February 1953 he lectured ^{in New York} Contemporary
English Poetry I have a tape recording of
this.

No biographical sketch of M.J.T. appears in any ordinary source. I would like to know about him:

- a) His names M. J.
- b) the place and date of his birth
- c) about his education with dates.
presumably he graduated from a College in India. I sent a letter of inquiry to the Secretary of the University of Ceylon but never received any reply.
- d) other information about his career.

Can you perhaps help me to secure such information?

With all good wishes for the new year and
Very cordially yours.

26 Valley Road
Milton, Mass.
4th January 1955

5301
5/7/8

Dear Professor Archibald:-

It was good to have your letter of the 31st December. I'm disturbed (and puzzled) that somehow your name wasn't on our list of friends to whom we send our annual letter (Glimpses). You should have been receiving them regularly.

On my one visit to Brown (Saturday, 18th September) all the offices were closed except the Registrar for the Graduate School. Consequently I didn't meet a single one of my professors. One of the members of the staff of Jaffna College in Ceylon is studying Physics in the Graduate School this year. He is K C Jacob a young Indian Christian (about 27 years old). It's possible that you may have met him. He's taking a course in Differential Equations with Professor Adams, who has been very kind and helpful in making Jacob feel at home. It was in connection with Jacob's admission that I made the trip to Providence in September.

Mrs Lockwood hasn't been in very good health since our return to America in July and so I haven't made the trips I'd expected to make to Brown later in the fall. However, I'm happy to say that she is greatly improved. At Christmas we had all four boys here ^{and Nancy, our daughter-in-law}

with us at Father Patton's home, and the reunion was enjoyed by every single one of us. To me fell the job of roasting the 10 lb. turkey for the Christmas dinner.

I'm greatly interested in your questions regarding M J Tahimuttu. I am fairly certain that I can get the information you want concerning him.

The Librarian at Jaffna College in Ceylon will be able to get the details for us.

While we're waiting for the Librarian's reply you may be interested in my impressions, which I believe are fairly correct.

(a) He is a Jaffna Tamil--i.e. from the small minority community at the northern tip of the Island. It is therefore likely that he was born a few miles from Jaffna College, where I've been working since 1936.

(b) Within the year 1953 he ran a series of short articles on life in a Jaffna village for the "Times of Ceylon"- evening ^{daily} newspaper published in Colombo. Most of these articles I read. He showed a fine command of the English language, coupled with a rare sense of humor.

(c) He has had an~~y~~ article (or story?) published in the "New Yorker" a few years back (date?).

I shall get off my letter to the College librarian in today's mail. We should have an answer from him within 3 or 4 weeks at the most. Cordially yours, *W. S. S.*

5501
5/7/8

MANDEVILLE PUBLICATIONS
EDITIONS POETRY LONDON. WILLIAM CAMPION (PUBLISHERS)

45, GREAT RUSSELL STREET, LONDON, W.C.1

LANgham 5389

Professor R.C. Archibald,
Brown University,
Providence R.I.

24 January 1955

Dear Sir,

We thank you for your letter of 17 Jan and append
hereunder list of titles of Poetry London still available:-

C. Brown ✓ Collected Poems-Keth Douglas. 12/6d.
✓ Modern Poetry & the Tradition. 12/6d.
Palisades of Fear. R. Bottrall 6/-d.
✓ Rent that's Due to Love.
Prof. Gwyn Williams. 7/6d.
✓ The Glass Tower. N. Moore. 8/6d.
✓ The Imprisoned Sea. J. Reeves. 6/-d.
Mountain of the Upas Tree.
Richard March 7/6d.

48/
Wilson
10 Feb

Trusting we can be of further service,

Yours faithfully,
MANDEVILLE PUBLICATIONS.



AEG/PL

JAFFNA COLLEGE LIBRARY

550/
5/7/8

From:
THE LIBRARIAN

JAFFNA COLLEGE LIBRARY,
VADDUKODDAI, CEYLON.

Edson C. Lockwood Esq.,
26, Valley Road,
Milton, Mass. U.S.A.

31st Jan. 1955.

My dear Sir,

Please find enclosed details needed on Poet Tambimuttu. I framed 10 questions, based on the enquiries of Prof. Archibald, to be answered by a cousin of the Poet. I think all the 10 questions are answered well and these details should satisfy your Professor. For further details the Poet himself is the best source. His New York address is also given in the annexed sheet.

If I can be of further service to you in this connection it will be always a pleasure. Please acknowledge the receipt of this letter.

Yours Sincerely,

K. Sellaiah

K. Sellaiah, Librarian.

SSS/
5/7/8

PARTICULARS ABOUT POET THAMBIMUTTU'S
WORKS AND CAREERS

Q.1.His Name in full (What his M and J stands for)

Meary James. He has now dropped his initials M.J. and goes as Thuraiirajah Thambimuttu, Thuraiirajah being his home name.

Q.2.His parents' full names and place of birth;

Henry Thambiturai Thambimuttu and Mary Ponnamma Thambimuttu (nee Santiapillai). Both born at Atchuvely, Jaffna, Ceylon.

Q.3.His place and date of birth and an account of his early education:

Born 15th August, 1915 at Atchuvely. Earliest education at Atchuvely, and Singapore for a year. Later St Joseph's College, Trincomalee till 1928. Joined St Joseph's College, Colombo in 1929. Finished reading all the books in the library at St Joseph's College at Trincomalee, and then used to borrow books from the priests.

Started composing verses from about his 8th or 9th year. Published his first book, "Song of Childhood" a collection of poems, at the age of 12. He set the types for the printing himself at his grandfather's press at Atchuvely. (His grandfather was the late S.Thambimuttu, Poet, Editor of a Tamil paper for about 50 years, dramatist, playwright, and philanthropist. Published Tamil Medical works in Ola leaves. According to traditional poet-practice these works were kept secret by the family).

Thambimuttu (James) was a violinist in St Joseph's College, (Colombo) orchestra. Won gold medal for elocution in St Joseph's (Colombo). Came 3rd in vocal music at the same College.

He comes from a family of prize winners at St Joseph's College which was the subject of reference in the "Times of Ceylon" once.

When in the Senior form one of his songs quotes "I'll still be feeling blue" was recorded in England. Copies which are still available in Ceylon. The song was published in London by Peter Derekand Co.

Q.4.His University education if any and degrees obtained:

Won an exhibition in science (Botany) to the Ceylon University being more concerned with composing poetry and songs he left the University of Ceylon after one year.

Q.5.& 6. His books and Magazines:

Names of some of the songs by him. "Colombo Moon", "Jeanette",

"Varsity Girl", "Hindu Love Song", "Serenade" (Words in French by Paulinus Thambimuttu), "Mamie", "Wellawatte Baby".

Early literary attempts were published in the "Ceylon Daily News" Blue Page for children, St Joseph's College Magazine, Annuals and University College Magazines between 1934 and '38.

Later books: "Singhalese Love Songs", "Tone Patterns" (Surrealist Poems), "Och", "Tone Patterns" published in 1936 but consisting of some poems published during the years from 1932 to 1933. The book is dedicated to "Miriam" daughter of Dr Paul E. Pieris now Mrs. F.R.G. Saram.

During this period he passed the Clerical service exam and was attached to the Public Works Department. Left in a few months as an adventurer to London (1938).

Started the first poetry Magazine in London (Poetry London) in 1939 with Anthony Dickens as co-editor.

Other books: "Out of this war" - Fortune Press 1940.

"Nadarajah" a poem in honour of T.S. Eliot.

"Poetry in War Time" an anthology edited by him, published by Fabour and Fabour in 1942.

His poems "Invocation to Laxmi" etc. appear in Penguin anthology of religious verse.

He was attached to Harold Nicholson & Co. (London) in charge of their poetry publications.

References to him are made in "The Literature of England A.D 500 to 1942" by Entwistle and Gillett (Longmans), and in "Auden and after" by Francis Scarfe and also in "Poetry after 1939" by Stephen Spender. Edited symposium "T.S. Eliot" for Editor's poetry, London in 1948 in collaboration with Richard March. HIS LATEST WORK IS A NEW VOLUME OF VERSE titled "India Love Poems" in collaboration with G.V. Vaidya and others.

Q.7. His address:

338, East 87 Street, New York. N.Y.

Q.8. Is he married and if so, whom?

Yes. - to Safia Tyabjee.

Q.9. His close relatives in Ceylon:

Father: H.T. Thambimuttu in retirement at Atchuvely, Jaffna.

Brothers: 1. Rev Father F.O. Thambimuttu, General Manager of Catholic Schools, Eastern province, Batticaloa.

2. Paulinus Thambimuttu of the Education Department, Colombo (Head of the Teachers' Widows pension Branch)

3. Augustine Thambimuttu, Lecturer in English, Govt Training College, Maharagama.

4. Joseph Thambimuttu, Asst Food Controller, Kalutara.

5. Chrysanthus Thambimuttu, Chief script writer, Commercial Service, Radio Ceylon.

and sister; 1. Josephine. Married Frank Pinto, Asst Govt Analyst, Analyst Dept, Colombo.

Q.10. Are his books or Magazines available with anyone in Ceylon?
Yes - with Rev. Fr. F.O. Thambimuttu, Augustine Thambimuttu and

SSD/
2/7/2

26 Valley Road
Milton, Mass.
5th February 1955

Dear Professor Archibald:-

Mr K Sellaiah, the librarian at Jaffna College, has done his usually thorough and prompt job for us with regard to the poet, M J Thambimuttu. I enclose his letter and the two pages of typed details he obtained from a cousin of Thambimuttu's.

You will be glad to know that Thambimuttu is in New York. His address is included with the other information.

Atchuvvely is about 10 miles from Jaffna College at Vaddukoddai.

If you have further questions I'll be glad to see whether I can answer them for you.

I hope to get down to Providence sometime soon. I shall contact you personally.

Best regards.

Sincerely yours,

Edson

5501
26/5/58 5/7/8

My Dear Stan,

Your librarian Mr. Sellarāh
has indeed sent just such information
as I desired. A few further questions are
suggested: -

In answer to Q.3 the memo states:
"Born 15 August 1915 at Atkavely. Earliest
education at Atkavely, and Singapore
for a year. Later at St. Joseph's College
Trincomalee till 1928. Joined St. Joseph's
College Colombo in 1929."

Is the Singapore "here" mentioned some
place in Ceylon? Is St. Joseph's
College in more than one place,
Trincomalee and Colombo?

~~Is~~ St. Joseph's College in any way related to
the Univ. of Ceylon?

Would it be possible to purchase in
Ceylon Tambimuttu's books of 1936
There listed are "Sinhalese Love Songs",
"Tone Patterns", "Och", etc. etc. I should
perhaps write to me of his brother

Whose addresses are given?
It is no use to write to
Tambimuttu in NY. He does not
answer letters - as I have twice
verified.

I am writing to England for his
Penguin Anthology of Religious Verse and
his "I'll still be feeling blue".

~~I'm glad to learn~~

I'm glad to learn that you are
soon to be in Providence.

Cordially very faithfully

338 East 87 St
New York N.Y. 5/7/8
9 February 1955

Dear Professor Archibald,

I am ashamed I neglected to reply to your letter, which you very kindly wrote, after my lecture at the Y.W.H.A. The letter was unfortunately lost, but fortunately I have mimeographed form you sent me, and therefore I am able to write to you. I should have written long ago, but I have been putting it off daily, and today I had a phone call from Mr Hitchcock of the New York Public Library, who again reminded me of your letter.

K
You asked me for a 'potted' biography. Born August 15, 1915 at Atchuvvely, Ceylon. Educated at Atchuvvely, Trincomalee and Colombo, Ceylon. Read for a science degree at the Ceylon University College but did not complete course. Three collections of poems published in Ceylon and a jazz song in London before going to England in 1937. Composed a whole jazz ~~musical~~ musical comedy 'Tea Time in Ceylon' parts of it played at the Regal Theatre, Colombo. Founded magazine Poetry London in December 1938, which I edited until 1949, when I gave up publishing owing to heavy losses of my firm EDITIONS POETRY LONDON LTD. (Am sending you a ~~cutting~~ clipping about me, which please return, but you may add the catalogue to your collection, if you like, since my publishing was of an individualistic type, and many of the people whom I subsidised, have made the grade). I think you said you had POETRY IN WARTIME (Faber) Out OF THIS WAR (Fortune Press) and Sailing Tomorrow's Seas. Besides that I was co-editor of T.S.Eliot, A symposium (Regnery, Chicago), co-editor two volumes of MODERN READING (with Reginald Moore) published by Nicholson and Watson, London, joint author with Kathleen Raine of PLAYTIME, Children's poems published by Nicholson and Watson (our name's are not on the title page), and I have published NATARAJA, a long poem for T.S.Eliot (Editions Poetry London), and recently INDIA LOVE POEMS tr. by me with a long introduction (Peter Pauper Press, Mount Vernon, New York. I have been working for the past three years on THE GOLDEN TREASURY OF INDIAN VERSE, dealing with twelve languages, in collaboration with several translators. But all the final versions are by me.

For the past year I have been writing short stories. Two published in THE REPORTER (Feb 2 1954 and Dec 30 1954) and one in THE NEW YORKER (Nov 13 1955). A collection of stories dealing with Atchuvvely village where I was born is now going the round of publishers.

I was retained for four months by the Ford Foundation to collect the poems for the Indian Number of THE ATLANTIC MONTHLY. Recently, ~~Enx~~ POETRY (Chicago) have invited me to be guest editor of an Indian number. These smaller schemes (and I have several books of the INDIA LOVE POEMS type in preparation enable me to gather material for THE GOLDEN TREASURY.

I have now been in the U.S. for 2 years and three months and intend returning to India and England, as soon as possible, depending on when my agent sells my book, and perhaps and her story.

In the meantime can I interest you in some tapes of me reading Indian folk poems or Indian ~~plassic~~ poems in translations. From the tape you bought you can judge how I read. Actually, I was thought to be one of the best readers on the B.B.C.

I hope you have been able to get hold of Nos. 1 and 2 of POETRY London. I had three complete runs, bound, and friends who borrowed them never returned them. I have no copies of Nos. 1 - 3, myself. But friends of mine in England may know where to pick up copies. Have you tried advertising in the New Statesman and Nation? Elizabeth Gerson, sister in law of Michael Hamburger I know has Nos 1 and 2 in New York and she may be persuaded to sell if you are still short of these.

Do let me know if I have omitted to answer any of your questions and please forgive the scrappiness of the letter.

Yours sincerely,
T. Tambinattu
T. Tambinattu

Oh yes, you wanted to know my first names. The M.J. on the Faber book stands for Meary James which I nowadays never use. The T. stands for my real name Thuraijah by which I would normally be known in Ceylon if we hadn't in the western fashion

adopted my grandfather's surname.

5/7/8

12 February

Mr. T. Tabinmiller
 338 East 87th St.

New York City

Dear Mr. Tabinmiller,

I thank you for

your most interesting letter of the
 4th instant. I write at once to ask if
 you can send me ^{with the book} now a copy of
 your ~~book~~ book A complete
Catalogue of Books Published by
Edmund Lodge London, Dec. 1946? One
 sentence ~~suggests~~ of your letter suggests
 that you can. I have been trying
 for some time to get a copy of this.
 I ~~now~~ have all 23 numbers of
Poetry London as well as your T.S. Eliot, A
 Symposium, Shaw written to England

to get a copy of Penguin Anthology
Religious Verse.

I shall later write to
you further and return the
shipping on so kindly loaned.

Very Sincerely Yours

12 Feb 1955

Dear Edgar,

Today I had a long and very interesting letter from Tambimuttu. I had written to the N.Y. Public Library and one of the staff phoned him that he ought to ~~reply~~ replied to my letter of two years ago. Then he sat down at once. Perhaps too, the waves of your activities had impinged on his subconsciousness. Harsch!

Yours Ever,

A.B.A.

5501
5/7/8

MAP DIVISION,
The New York Public Library
Astor, Lenox and Tilden Foundations

FIFTH AVENUE & 42ND STREET
NEW YORK 18, N. Y.

New York, February 14, 1955.

Dear Mr. Lockwood:

I was glad indeed to hear again from someone in Jaffna College and to hear about your family's activities. I shall be glad to answer your inquiries about my friend Tambimuttu. When I phoned him on receipt of your letter, he said that he had just been on the verge of answering Professor Archibald's letters to him, which he had neglected for some time; that he had been very lax about his correspondence for quite a while; but that now he had turned over a new leaf and was beginning to catch up with his correspondence. Last Saturday evening his wife and he came to our apartment for dinner, and I was able to glean quite a bit of his past history then. I showed him your letter, and he showed me a letter he had just received from his father in Colombo, which was mostly a copy of a long article about him in the "Colombo Observer", and also mentioned my giving him a map of Atchuv^hvely. So it may be that the Morning Star news item which you mentioned was gleaned from the Colombo paper. I had given him some maps of Ceylon and a very detailed topographic map of the Jaffna region showing every house and road; this was some months ago, when he told me he needed them to check up on geographic details for some stories about the Atchuv^hvely district that he is currently writing. As I am a Map Librarian here, I was able to give him some duplicate maps, and have others photostatted for him.

Now as to the specific questions which you ask about him. He and his wife have been in this country about a year and a half, mostly in New York City, where he is engaged in writing, while his wife has a part time position with the Indian delegation ^{to} with the United Nations, and thus has a diplc

MAP DIVISION
The New York Public Library
Astor, Lenox and Tilden Foundations

FIFTH AVENUE & 42ND STREET
NEW YORK 18, N. Y.

New York,

matic passport. Their address at the present is: 338 East 87th St., New York City. During most of his writing career, he has preferred to be known just as Tambimuttu, without any initials; his friends call him Tambi. However, he was baptised: James Meary Tambimuttu. In one of his earlier book of poems, some editor got the initials mixed up as M.J., instead of J.M., and he is mistakenly cataloged as M.J. in many libraries, including the New York Public Library. Later, as I said, he dropped all initials; but his recent books and articles are signed "T. Tambimuttu"-Thurairajah Tambimuttu being his Tamil name. He was born in Atchuvely, where his grandfather had founded a school. In his recent stories, much of the background is about Atchuvely and the district around there, as he remembers the stories, from his grandfather, his uncles and his father. At the age of four his father moved with him for a year to Singapore; on their return to Ceylon, they settled in the South, ^{and SouthEast,} most of the time at Trincomalee. His schooling was mostly at St. Joseph's Convent school at Trincomalee, at St. Joseph's College at Colombo, and at the Ceylon University College. He had started studying science at the latter--however, he decided to drop this and went instead to England.

Here he went in for a literary career, and became acquainted with many of the present day British writers, especially the poets. After some of his own work was published, he set up a publishing house of his own called P-L; published a number of books of poetry and prose of the younger British writers; and started a poetry magazine, which he edited from 1940 to May 1949. This was called Poetry (London); after he left, it continued for two years before expiring. Meanwhile, he published a book of

MAP DIVISION
The New York Public Library
Astor, Lenox and Tilden Foundations

FIFTH AVENUE & 42ND STREET
NEW YORK 18, N. Y.

New York,

war time verse in 1941 called "Out of this war"; and in 1948 he collaborated with Richard Marsh, to edit a symposium on T.S. Eliot, called "T. S. Eliot, a symposium", compiled by R. Marsh and Tambimuttu. He had become quite well known in England as one of the younger poets; a text-book of English literature named him as one of the prominent English poets; and indeed his writings in England have very little trace of the Orient about them.

But presumably with Ceylon and India becoming self-ruling, the call of the East prevailed; he returned to Ceylon; started writing about his native land--many poems about Ceylon and various Jaffna places appeared in the Colombo papers, he adopted native dress and used his Tamil name; he married an Indian lady from Hyderabad and Bombay; then came to the United States for a visit. Here he set himself to write a number of short stories with the background of Ceylon and especially Jaffna; two of these have been published so far: "The Pomegranate Tree" in the New Yorker for Nov. 13, 1954; and "Elizam" in the Reporter for Dec. 30, 1954. He has written three more so far, and is still working on others; he hopes to have them published together in book form. Three publishing firms have thus far expressed interest in the book. Meanwhile, last November, The Peter Pauper Press of Mount Vernon, New York, published another of Tambimuttu's books of poetry, called "Indian Love Poems". He now hopes he can see more of the United States, perhaps with a lecture tour to the West Coast; when his book of short stories is published, he plans to return to India and Ceylon.

Both he and his wife are charming personalities, and I am very glad to have known them. I hope that this information is satisfactory to both

MAP DIVISION

The New York Public Library

Astor, Lenox and Tilden Foundations

FIFTH AVENUE & 42ND STREET
NEW YORK 18, N. Y.

New York,

Professor Archibald and yourself. If you wish anything more, I am sure Tambimuttu will furnish it himself. As are most poets, he is bashful about his age, and so I did not press this with him. I should judge him to be in his late thirties or early forties.

If you or your family come to New York City, do not hesitate to look me up at the Map Division of the New York Public Library; I shall be delighted to show you around the Library. I am at present living with my wife at 35-31 85th Street, Jackson Heights, Queens, New York; and have been with the Library most of the time (except for the war years) since you visited my mother and me in 1936 before going out to Ceylon. My two brothers, also born in Ceylon, are also in this country: My older brother, Henry, is a mathematician with the U.S. War Department at Aberdeen Proving Grounds, Maryland, and lives in Baltimore; my younger brother, John, is an expert entomologist, doing research work with bees for the U.S. Department of Agriculture Experiment Station and the University of Wyoming at Laramie, Wyoming; he has two young daughters--the rest of us being childless.

I am glad to hear that your son, Merrick, is going back to Kodaikanal School. I have the most pleasant memories of my four year stay there. My younger brother John also went there for a number of years.

When you return to Ceylon, please remember me to any that you think might remember me or the Hitchcock family.

Cordially yours,

Richard A. Hitchcock
Richard A. Hitchcock.

550/
5/7/2
338 East 87 St NYC
14 February 1955

Dear Mr Archibald,

A copy of the catalogue of 1946 was sent to you by book post at the same time as my last letter, and you should have received it by now. If you have not, please let me know. The catalogue of 1948 is more complete, and I'll see if I can get you a copy from England.

I am sending you a copy of Natarajah and also a very rare publication I did for the marriage of my secretary. It has one of my poems, and it was sold in the streets of London on the wedding day by one of my friends, on a very snowy day, and the bridal couple bought the first copy when they emerged from the theatre and heard him crying "Poems Penny each". I did a ~~xxx~~ similar pamphlet for the marriage of the poet G.S. Fraser and one for my favorite publican George Watling of the Hog in the Pound where all PL authors met every day near my office. It was handset by me on my own press, printed into two colours and has drawings by John Craxton. And it has a song written by ~~John~~ Roy Campbell which the assembled company sang in the pub. I haven't had time to search through my papers to see whether I have extra copies, but I will. I began publishing from my own apartment in Marchmont Street London. My first publications were shilling pamphlets of poems which really established the following poets for the first time: Anne Ridler (~~XXXXXXXX~~ A DREAM OBSERVED AND OTHER POEMS), G.S. Fraser (THE FATAL LANDSCAPE), Nicholas Moore (BUZZING AROUND WITH A BEE), George Scunfield (THE SONG OF THE RED TURTLE). I could let you have copies of these if you are interested.

Did you know that the first number of POETRY (Scotland) was dedicated to me, as well as the first number of Counterpoint, the only art magazine in England during the war. There were besides, Poetry Ireland, Poetry Bristol, Poetry Manchester, Poetry Gibraltar; inspired by ~~an~~ my editorial that such regional magazines should be founded.

There is of course no charge for the things I am sending you since I am touched by your interest. I wish my own country showed as much interest. But I should like to earn some money recording some of my own poems for you, should you really need it; and not because I am helping you complete your collection. I have a whole series of poems on Ceylon I wrote, and I am told I was one of the best readers of verse in England. And sending you one of my Ceylon poems which you can keep. Does your ordering PENGUIN SANTHOLOGY mean you are interested in anthologies where my work has appeared?

If so, I have also appeared in ~~BOOKS~~ POEMS OF THIS WAR (Cambridge University Press), ✓
 LYRA (Grey Walls Press), NEW ROADS (GREY WALLS PRESS). I would have appeared in many
 anthologies, but I never sent poems to requests. But you know now, with my new year
 resolution, I am going to be a good correspondent! All of which sounds so ridiculous.

The thing is I thought to gather the collective voice and make it articulate was
 the biggest poem of all, and not so important as writing oneself, which was selfish, but
 now I am not so sure.

Are you interested in buying MSS and letters of poets? Unfortunately I sold my
 Dylan Thomas, T.S.Eliot, Lawrence Durrell, Roy Campbell, Edith Sitwell to The House of
 Books New York. But still I have plenty left; to my mind what is more interesting since
 it ~~embraces~~ embraces work of poets who died during the war (Keith Douglas, Sidney
 Keyes, Alun Lewis) and those young poets who will make a name, like Dylan, (Kathleen
 Raine, Anne Ridler, David Gascoyne, Bernard ~~Spencer~~ spencer, and so on. I would not have
 sold Dylan's things if I had known he was going to die, since I really treasured his
 poetry MSS. I threw a party for him on Friday (and we had spent his last birthday
 together when he inscribed a book for me) and on Monday he was dead. I have also a litho
 -graph ~~of~~ by Cedric Richards to THE FORCE THAT THROUGH THE GREEN FUSE which I have been
 selling (2 -3 copies each) to the Museum of Modern Art, Gotham Book Mart and Hacker
 Gallery for 12.50 each.

This things, of course, might not interest you since you are primarily concerned
 with books and recordings. I should be glad to be of some help to you with your
 recordings.

With best wishes and many thanks for your
 kind interest

Sincerely Yours,

T. D. Durrant

Did I tell you I am compiling an Indian Number of POETRY (Chicago)? I am also working
 on LOVE POEMS FROM INDIA which will deal with more than a dozen languages, and
~~axgaid~~ A GOLDEN TREASURY OF INDIAN VERSE. Though I am writing short stories at the
 moment, I shall now return to poetry. I feel I have something to contribute. My Ceylon
 poems were written for The Times of Ceylon, one every day, so they are slight,
 including one I am sending you. But now I shall turn to it seriously.

P.S. I have today written a letter to a friend in Ceylon, which like most of my letters will find its way to the news columns of our chief newspaper. That is the Ceylon set-up; when there is news of interest in a private letter, they extract it. I have only recently got wise to this. It tells of your collection at Mount Allison University, ~~and~~ giving full details, and how your interest was so thorough, that you communicated to me through the Hitchcock-Ceylon Daily News-Morning Star-Lockwood-Hitchcock cycle! It is truly amazing and I really feel humbled by such devotion. I end my letter with the observation that it seems odd that in future generations, if anyone wants to refer to my work, ~~they~~ he will have to refer to The Mary Mellish Archibald Memorial Library in Canada! I suggested our government might do the same for at least the Sinhalese and Tamil writers. Incidentally the news item about Hitchcock of the New York Public Library writing to me after reading my New Yorker piece, was extracted from a private letter, in this case to the editor himself who is my cousin.

5501
5/7/8

16 Feb

Mr. Thuraiarajah Tambimuttu

338 East 87th St.

New York

Dear Mr. Tambimuttu,

1. I thank you for the copy of your
very interesting Catalogue of Books published by Editions
Pochy (Dec.) 1946. Do you have a list of your
publications supplementary to this Catalogue? Did all
such publications ^(except Pochy London) cease after you severed your
connection with Editions Pochy London ~~limited~~ Ltd. in
1949? Mandeville Publications seems to handle
at present the residue of your Editions Pochy
Cordon.

2. In what paper was your
Clipping (by Victor Lewis)
of 27 January 1950 published?

3. ~~How~~ When was the India
number of the Atlantic Monthly published?

4. When is the number of Pochy, for
which you are the first edit., to appear.

5. Do you have copies of Modern
Reading 2 vols. ^{and} Maytime, for sale?

6. Please give me details about -

gas tubes for sale of your readings, and
their cost.

7. Under separate cover I am
sending a copy of one of my articles when
there is reference to you, p. 13-14. A
more ~~or~~ extended biography will appear
in the March issue of this periodical.

Very Sincerely yours,

R. L. A.

Directors : Richard March, Thurairajah Tambimuttu

5501
5/7/8

PL Editions Poetry London Ltd

EDITED BY TAMBIMUTTU 26 Manchester Square London W1 WEL 8178

338 East 87 St NYC

16 February 1955

Dear Prof. Archibald,

In reply to your queries the first number of Poetry (London) was published in December 1938 and marked on copy January -February 1939. The clipping I sent you appeared in The Times of Ceylon. The Atlantic monthly Indian Number was published in October '53. Two Nicholson Watson books were not called Modern Reading But SELECTED WRITING edited by by Reginald Moore, poetry selected by Tambimuttu. The issues in question are Number One which I believe was published in 1942 (I am not sure) and the issue of Winter 1944. I have a copy of the last. I suggest you write to Alfred Zwemmer, Bookseller ~~who will get copies~~ Charing Cross Road, London who will get copies for you cheaply, or insert an ad in THE NEW STATESMAN AND NATION 10 Great Turnstile, High Holborn, London W1. Their Reader's Market charges 2 shillings for first word and 10 pence for each subsequent word, including forwarding replies. I got ~~number 1 and 2~~ number 1 and 2 about five years ago at 2s and 3s by advertising there. If you fail to get copies of this, and anything else you want in this manner, please let me know. PLAYTIME has neither Kathleen's nor my name on it, but the poems were written by us both. You could write to Nicholson and Watson saying it's for your collection and they will rustle up a file copy for you. Ditto with SELECTED WRITING, I guess. Their address 26 Manchester Square London W.1 After I left my firm in 1949 it was carried on by Richard March with Nicholas Moore, Ronald Bottrall and Ronald Duncan as co-directors. I founded the two firms Mandeville Publications and William Campion ~~and~~ as general publishers before I left, in a desperate effort to off-set losses on E.P.L. After I left E.P.L. merely brought out the books I had already bought: ADVENTURES OF PEDDY BOTTOM by Stefan Themerson, The Palisades of Fear, poems by Ronald Bottrall, The Collected Poems of Keith Douglas, RECOLLECTIONS OF THE GALA by Nicholas Moore, THE RENT THAT'S DUE TO LOVE, An anthology of Welsh Poems tr by Gwyn Williams, The DARKENING MERIDIAN by Richard March and they continued to run POETRY LONDON magazine without my permission. Foolishly I sold 51% of the ~~shares~~ shares in the firm to Richard March and I did not know it was his intention to edge me out, which he did at first annual general meeting and therefore I walked out never to return. Kathleen Raine wrote a letter of protest

published in the New Statesman that he had no business to run PL and continue using my trade mark symbol... the Lyre Bird. March was a neurotic megalomaniac who seems to have got into this mental state by having been a spy for the British during the last war which was wearing to his nerves. If not for March's machinations PL will be still running today. I believe E.P.L. Ltd was sold out to a firm so that its losses might on this firm's books allow them a greater non-taxable profit. Now he has returned the magazine Poetry London to me, which I can edit, if I have the finances. In fact, it is my ambition to publish at least one number of Poetry London-New York, just as a gesture! Ah well.

I had three books of immature verse published in Ceylon. If you advertised in THE ~~NEW~~ CEYLON DAILY NEWS, Lake House, Colombo, I feel sure you will ~~have~~ be able to get copies. Their titles SONGS OF YOUTH 1932, TONE-PATTERNS and OCH.

An anthology I have appeared in: THIS STRANGE ADVENTURE, An anthology of Poems in English by Indians : 1828 - 1946.* Additions to 1948 catalogue; In the fiction section: Stefan Themerson BAYAMUS; Richard March THE MOUNTAIN OF THE UPAS TREE; Ilias Venezis AEOLIA; Wyndham Lewis Absolutism and the Writer (which was never published); the T.S.Eliot book; it's only now I see the 1946 catalogue is nearly as comprehensive as the 1948 one.

I have no tape recordings of readings. Should you want them I shall have to specially do them. From the tape you bought I think you will have found I have a 'strange' way of reading poems. Sheila Shannon Asst. Literary Editor of THE SPECTATOR wrote to say I was the only reciter of poetry on the B.B.C. whose readings sounded as if I believed in the poems. Should you want a recording of my own poems, or a reading of a small anthology of modern poets, I could do it for you. You would know, better than I, how people are paid for such work, if it can be considered work. I suppose most poets would be glad to do it for nothing.

Could you please send me copies of your ~~high~~ biography when it appears in triplicate since the Ceylon papers would be interested, if you could spare more so much the better since the Colombo museum and papers in India would be interested.

When I return to England I may run PL again.

"With many thanks for your kind interest and with best wishes to
...wonderful-hearted endeavours for modern poetry, Very sincerely

*by Fredoon Kabraji, Hind Kitab, Bombay. ^{wonderful-hear}

yours, W. Thompson

17 Feb 1983

Dear Mr. Tambimuttu,

SSOI

5/7/8

I am much indebted to you for
your rich budget of 14 February - including
rare items of your poetry for my Canadian
Library. I was not earlier acquainted with
your P.L. Pamphlets. The P.L. Ballad Book listed
in your Catalogue were also new to me. I
was interested in learning that you had set out
a 1948 edition of the Catalogue. Your kindness in
trying to get a copy for me is appreciated.
Of course I should be very glad to get the
Pamphlets of Rider, W. Moore, & Scribner,
G.S. Fraser. I may add that of editions
P.L. I have Raine's Stone and Flower,
Moore's The Glass Tower, Reeves' The Impassioned Sea,
Douglas' Collected Poems, Brooks' The Modern Poet,
and the Tradition, Williams' The Kent that Drove to
Love, Bottrall, Calisates & Dear, Massie's Mountain,
and the Upas Tree.

I am not interesting in buying
manuscripts. Already in my Library
are about 23000 volumes of books,
these are likely to be well cared for.

What you write about the pamphlet
for George Watling is very interesting; it
would be indeed nice if you find that you
have a spare copy.

I have the 8 vols of New Roads
(Greenwalks Press) ~~which~~ are which
Lambert has your poems.

Do you have any personal connection
with The Force that Trought the Green Fare?

The ^{five} ~~kind~~ of information I got about
you, your family, and your work from
my former student, ^{Edward Lockwood} professor at Jaffna
College for 20 years arrived only about
ten days before your first letter. It came
from the Librarian of Jaffna and is based on
information given by your cousin.
There is a reference here to your published "I'll still be feeling

blue", stating that copies are still available in certain libraries. I suppose that
you do not have a spare copy. Very sincerely, Graciously, Yours

17 Feb. 5/7/8

P.S. A few further queries

1 You wrote 1) being "Editor two volumes Modern Reading (with Reginald Moore) published by Nicholson and Watson, London".

In a bibliography I find reference to
5 Modern Reading books of Moore published by
 Staples 1941-42. Is this the work referred to
 above 2/80, did you assist only in v. 1 & 2.

2 During what years were you associated with
 Nicholson & Watson as in charge of their poetry publishing?

3 Was that your portrait, by August St. John as
 frankness to Crit of This War.

4 Are there volumes of poetry published
 in Ceylon: Singhalese Love Song, Tone Patterns,
Ooh still available?

5 When was Penguin Anthology of Religions
 Verse published and by whom edited?

6 Was Stephen Spender "Poetry after 1939" an article
 or a book? When and where published?

Ernest

SSO/
5/7/8

The only collections I published before joining N & W (I joined them when many other firms made me offers) were the 3 PL pamphlets, besides the magazine. 18 February 1955

Dear Prof. Archibald,

With reference to your letter of the 17th: MODERN READING edited by Reginald Moore was ~~was~~ first published by a subsidiary of Nicholson and Watson called Wells, Gardner, Darton and Co, and later on by Staples Press. But what Nicholson and Watson published, in book form, was more or less a bi-annual, or annual, and called SELECTED WRITING edited by Reginald Moore, poetry selected by Tambimuttu. I was associated with but two volumes.

EDITIONS POETRY LONDON was an independant and separate company ~~in which was one of the subsidiary companies of Nicholson and Watson~~ ^{financed by} and run by me on a fifty-fifty share basis and I was entirely responsible for the editing, production, distribution, advertising etc. I believe I absorbed much of the excess profits of Nicholson and Watson so that I had a free hand. After the war when conditions were different and N & W were getting difficult I separated from them and took on Richard March as a ~~partner~~ ^{partner} which partnership only existed till the first annual general meeting. I was associated with N & W since 1942.

Yes, OUT OF THIS WAR, contains ~~if~~ a portrait of me by AUGUSTUS JOHN.

I have written to you already about the 3 books published in Ceylon. I think THE PENGUIN ANTHOLOGY OF RELIGIOUS VERSE was published in 1941. Edited by ~~Norman~~ Norman Nicholson.

Spender's book was published by the British Council in association with Longman's Green in their general series on theatre, ~~printing~~ ^{the novel} etc since 1939. These small books were later collected into one volume SINCE 1939 by Robert Speaight, Henry Reed, Stephen Spender, John Hayward (on Drama, The Novel, Poetry, Prose Literature.) published by Phoenix House ~~in~~ by arrangement with the British Council. POETRY SINCE 1939 was published in London in 1946. Reprinted 1948. Included in 1949 in SINCE 1939.

With best wishes,

T. Tambimuttu

SSD/ 5/7/8
24 Feb 1985

Dear Mr. Tambimuttu,

I thank you for your very
interesting letters of the 16th and 18th instants.
Your patience in answering my numerous
questions is much appreciated.
Herewith I return the clippings you
loaned me; I had the photostat copy made
for my Library collection.
I followed your suggestion about
writing to Nicholson and Watson. ~~could see~~
~~what may come of it.~~

As to my biography I enclose
a list of more than a score of sources.
The best being ^{probably} the British Who's Who
my notes about you have been ~~mentioned~~ ^{in the April issue}
in your letter of the 14th instant.
You wrote that the first number of Counterpoint
was dedicated to you. Will you please give me
details and dates of this publication, ^{reference} which I
do not find. Can you give me a copy of the
dedication?

Did you ever see Poetry Mersey-side?
Then was a reference to it in Poetry
Manchester. But I have tried in vain to
get a copy. So also for Poetry Bristol.

Was not your edition of Kenneth Brooks
work ~~simply~~ (1943) a reprint of the 1939
American edition?

Is your Golden Treasury of Indian
Verse to be published in England?

One of our Graduate Students at
Brown ~~campus~~ is an Indian who taught
physics at Jaffna College last year.

With best wishes and kind

regards, R. A.

338 East 87 Street,
New York N.Y.
24 February 1955

5501
5/7/8

Dear Mr Archibald,

I am sorry the intervening holidays, besides throwing a party for Mr and Mrs Conrad Aiken has interrupted our correspondence. Many thanks for the two issues of MOUNT ALLISON UNIVERSITY MEMORIAL LIBRARY BULLETIN. I found them most interesting. From them I can see you want all kinds of data, including family data, and I will give you a few random notes.

You will remember that in the magazine I had lithographic insets which illustrated poems. There were Gerald Wilde's illustrations to Eliot's Rhapsody on a Windy Night in No.10, Ceri Richards' illustrations to Dylan Thomas' The Force that through the Green Fuse in No.11 and Graham Sutherland's illustrations to ~~several~~ poems by Francis Quarles' Emblems and Hieroglyphics. There was also a centre spread two colour illustration by Henry Moore to a poem by Anne Ridler written in her own hand. Believing in the unity of the various arts at that time, quite wrongly, I liked illustrating poems whence the Poems of ~~David~~ David Gascoyne illustrated by Graham Sutherland, Moore by Freud, Raine by Hepworth. I would myself hate to have any poems of mine illustrated now. These lithographs were my idea and in that sense I had that much to do with The Force that through the Green Fuse. They were sold on publication at one guinea, ~~marked~~ uncut, signed, and separate from the magazine. Some were priced at 10/6.

It seems to me you have missed some of my best publications, notably: Gascoyne's Poems (John Lehmann has remaining stock of this title), Bernard Spencer's Aegean Islands and other poems, Durrell's Cefalu, PERSONAL LANDSCAPE edited by Lawrence Durrell, Robin Fedden, Bernard Spencer, Charles Williams' The Region of the Summer Stars, Ridler's Cain, Bottrall Farewell and Welcome, March The Darkening Meridian, Stefan Themerson's Bayamus, ditto The Adventures of Peddy Bottom, Hamburger's Hoelderlin, G.S. Fraser's Home Town Elegy, but I needn't list them all since you ~~can~~ consult the catalogue. In the catalogue besides books I already mentioned you might not find OLD WOMEN by Frantisek Halas which was P.L. Pamphlet 5.

A year before I left Poetry London I also founded the firms of William Campion and Mandeville Publications to help support Editions Poetry London. The latter was parent firm and the other two were its subsidiaries. The first published Jan's Journal by Ronald Duncan and the novel Aeolia by Ilias Venezis. The second published juvenile fiction in book form mainly by Martin Clifford or Frank Richards who created the famous fat boy Billie Bunter, J. Radford Evans and Geoffrey Webb who created the famous B.B.C. character Dick Barton, Private Agent. At this time it was of course within the framework of EDITIONS POETRY LONDON LTD, so that it was with Richard March's collaboration. But it was before our disagreement, when all final decisions were left to me, in spite of March holding 1% shares more than me.

Now for family history, my grandfather was S. Tambimuttu of Atchuvely in North Ceylon who was a distinguished poet, editor, novelist and writer of Tamil operas. He founded the weekly newspaper The Sanmarkapothini and Tribune in 1884. He was also a book publisher, mostly of verse, publishing about thirty biographies and plays ~~xxx~~ in verse, and fifty other books and tracts. Some of them were ancient medical texts which would have been lost to posterity had he not committed the text from easily ~~perishable~~ perishable palm-leaf manuscripts to print. For a year he also ran a free theatre for the village in which his own ~~xxx~~ operas in verse were performed. Our family history from the Portuguese rule which began in ~~1505~~ 1505 is recorded in MANIYAMPATHIYAR SANTHATHI MURAI (or the family history of the people of Manipay) published by my grandfather (The GnanaPrakaser Press at Atchuvely) in 1903. It gives lists of all our relatives (just names) and it is about 200 pages of print. It was compiled by Vinnasithambi from the Portuguese and Dutch ~~tombs~~ ^{and far more records} preserved at Lisbon and Ceylon and from these, since it is a part of history, we know of our previous ~~xxxxxxxx~~ ancestry, ~~which takes from the Royal family of the xxx (the History of the Catholic Church in Ceylon by S. GnanaPrakaser and The Kingdom of the xxx) Live on all that out since I don't want to be reported as calling myself 'royal' in New York, just yet, although it has been written in several Tamil books, and now I am writing a story for the New Yorker and Ceylon Daily News. After this appears it will be all right. Anyhow the book I mention is being translated new for publication in Ceylon.~~

I come from a distinguished literary family. An ancestor Arasakesari translated Kalidasa into Tamil in 1591. With a preface by my uncle S. GnanaPrakaser it is

now available in Ceylon. GnanaPrakaser himself was called ~~the foremost~~ 'the foremost philologist of the Dravidian group of languages' by Rev. Heras of Bombay in his recently published book ~~of~~ on the Indus valley seals. Heras stayed with my uncle for several weeks in Ceylon doing this work of deciphering the Indus valley writing. He did the classic ~~Etymological and Comparative Lexicon of the Tamil Language~~ (Available in N.Y. Public Library) which deals with over seventy languages. If his theories are generally accepted, as they are bound to be in time, Tamil will be found to be a basic element of all Indo-European languages. This is really important work, since all philology has so far been based on Sanskrit and Tamil which is the older language. It was spoken all over India before advent of Aryans. Herodotus says the Termilai from Crete called the ancient Lycians civilized Greece. Besides this major work he has written several classic works on history including his Kings of Jaffna. *Knights by Queen Victoria.*

My great-great-grandfather, Vairamuttu Vidhan's first cousin was Sir Muttu Gumaraswamy, the friend of Palmerston, Disraeli, Lord Houghton, who was the first non-Christian Barrister in ~~the~~ Asia. He opened the Inns of Court to many an Asian according to Lord Houghton in a most resolute manner. His son was the world-famous Ananda K. Coomaraswamy, indologist, philosopher, curator of Oriental Section of Boston Museum. of Fine Arts. His nephews were Sir P. Arunachalam, and Sir P. Ramanathan two of ~~the most important~~ ~~and~~ fathers of modern Ceylon. All these three gentlemen have several interesting ~~and~~ important publications to their credit.

All these may be irrelevant of course for your purpose. More specifically about PL. I am lending you the first notice issued about the magazine. The whole angle of the first few numbers ~~is summarised in the~~ para 3 "Mr Eliot etc..." That is why I did the bold experiment of No. 10 -- poets who have never before appeared in print or in PL. Mostly they had not appeared in print. Some of them have now done well. In spite of what it says on the cover (which was just honorary) the editing was always done by me until my departure for Ceylon. Nos. 1 - Richard March took over. But without Dickens I could not have launched the magazine. It was his enthusiasm for my ideas that made it possible, but after first two numbers he left to join the army so I carried on on my own. After issue of No. 6 I had offers from several publishers and I chose Nicholson and Watson. PL was founded on five pounds.

I championed Dylan when he was not in favour and in first editorial praised him when Auden ruled the roost. I did ditto for George Barker, ~~Gascoyne~~ Gascoyne and ~~other~~ others. G.S. Fraser now so prominent ~~had his first three collections published by me.~~ All the new poets published by Eliot in his list since Auden and Spender made their reputation in my ~~magazine~~ magazine -- Norman Nicholson, Anne Ridler, Lynette Roberts, W.S. Graham, Lawrence Durrell, as well as poets in many another list. The fact is ~~POETRY LONDON~~ POETRY LONDON was at that time authoritative, as Eliot himself said, and a single appearance ~~in it~~ in it meant much. If you want ~~data~~ data of this sort, of the literary importance of PL do let me know. ~~I don't think I have a copy of~~ ~~the~~ ~~magazine~~

I don't ~~think~~ think I have a copy of ~~the~~ pamphlet for Watling. There's a ~~hard~~ ordinary paper copy pasted in my scrap book. You might advertise in England or have this photo-stated. As for PL pamphlets I'll have to rummage through yet another lot of papers and drawers and I'll see if I have spare copies.

I am sure you can get anything you want by advertising as I suggested in England, and writing to Foyle's and Zwemmer's of Charing Cross Road.

Am sorry the letter is so scrappy and rambling, and now I have to stop.

Yours most sincerely,

T. Tambimuttu

I am married to Safia Tyabjee, of the prominent Bombay family. Married in 1951. The short stories I write now are all about Atchuvely villages where I was born. My background is well seen in THE POMEGRANATE TREE published in the New Yorker Nov. 13 1954 and ELIZAM The Reporter Dec 30 1955. The whole lot of stories in a book A HANDFUL OF RED EARTH going round of publishers (the earth of Atchuvely is red). THE GOLDEN TREASURY OF INDIAN VERSE is major project I am working on, ~~the~~

5581
5/7/5

26 Valley Road
Milton, Mass.
26th February 1955

Dear Professor Archibald:-

Just shortly before I received the long letter from the Jaffna College Librarian with details about Tambimuttu I noted a brief item in a recent issue of the "Morning Star", a Christian weekly newspaper which is published in Jaffna, Ceylon. It was to the effect that Richard Hitchcock (son of a former missionary in the American Ceylon Mission) had furnished a map of Atchuvely for M J Tambimuttu (the poet) who was writing a history of Atchuvely(?).

I knew of the Hitchcock family and had visited Mrs H. and her son Richard outside of Boston back in 1936, shortly before we went out to Ceylon.

A telephone call to our American Board office on Beacon Street netted the address of Richard and I sat down and jotted down a note to him asking for information about the elusive poet. At the time I didn't know that he ^{was} working in the N Y Public Library. Before I had his reply came your note stating that you'd had communication directly from Tambimuttu through the intervention of "someone at the Public Library". A day or so later came Hitchcock's letter. You'll be interested to read it. It gives some more points about the man which may help to make your picture of him more complete.

I've written Hitchcock and thanked him. It isn't necessary to return his letter.

We had quite a Brown gathering here yesterday afternoon for a short time: Mr and Mrs Leslie Swain (whom we'd talked with
1908 1911

for a half hour at the Jaffna Airport in Ceylon in Dec.1953)
my room-mate Francis Enslin ('25); his father ('01); Pat (my
wife, '23); her father (L M Patton, '00) and myself ('25).

Regards to you.

Sincerely,

Edson

* This opportunity is now closed to Ceylon residents

26 Valley Road
Milton, Mass.

1st March 1955

Dear Prof. Archibald:-

SSOI

5/7/8

In checking through my correspondence I find that I failed to answer your question ~~of~~ about Singapore. This is the ~~former~~ British naval base south of the Federated Malay States. Up until the last few years ^{many} hundreds of Jaffna Tamils from north Ceylon (having completed their high school education) migrated to Singapore and the FMS and found lucrative jobs in Government services (post, telegraph, railway, medical and clerical services). In a few years they were earning salaries that were twice as big as they'd get in Ceylon. They could retire fairly early ^{and} generous pensions. * Tambimuttu's father ^{was} (or relatives ~~of~~ were) in this service.

Edsm

1 March

5501
5/7/8

Dear Mr. Tamburini,

I am very grateful for
your further interesting and helpful letter
of 24 February. ^{concerning my name - suits me in that I like} I shall later return
the PL Circular which I am kindly loaned.
I hope soon to be able to prepare the
sketch of my and Jan work for my
April article.

One little point puzzles me.
In your letter of 9 February you wrote:
"The M.J. on the Faber book stands for
Mary James which I nowadays never use.
The T stands for my real name - Thuringah
bay which I would normally be known in Ceylon
if we had taken the Western fashion adopted
by my grandfather's surname". So you mean
that my grandfather's surname was Mary James
You seem to be referring to him as S. Tamburini.

~~Our letter of 24 February crossed.~~
Cordially
P.L.A.

3 March 1953

550/
5/7/8

Mr. M. J. Tambimuttu
338 East 87th Street
New York City

Dear Mr. Tambimuttu,

I enclose a statement
concerning a library which I have been
developing for nearly 50 years

Recently, and for some time to
come I ^{have been} ~~am~~ devoting a great deal of
time to collecting in the library discs
and magnetic tape from which the
voices of poets and dramatists may be
heard. Already I have recorded

the voices of 150 poets and dramatists,
most reading their own poetry, but sometimes my
recorded lectures. In some cases I have
a tape-recording of my lecture in New York,
last month.

Now for the volume I expect to
publish with a description of all
my recordings, I have also bibliographies

and biographies. ~~May~~

Of course I have your Poetry in Wartime (1942) and T.S. Eliot, a symposium (1948) of which you were joint editor. Also I have Poetry London, of which you were once editor, complete except nos. 1 and 2. I have also J.M. Lindsay's Sailing Tomorrow's Seas (1948) to which you contributed the Introduction.

Now, may I ask for your full name, the place and year of your birth and information concerning your ~~career~~ ^{education} ~~career~~ ^{appointments, etc} career, Degrees and honours received. I should also be most grateful for references to places where all of your poetry has been published. If you have not published a separate volume of poetry I want to give references to all of the single poems published.

~~I am of~~
I trust that you may incline to grant my requests for whole-hearted cooperation in this project, ~~which will~~ where in a short time Mount Allison University will have the finest collection ^{of your poems & poet} in existence in our place.

Very sincerely yours

P.S. Can you suggest when I might purchase (at a considerable premium) copies of Poetry London, nos. 1-2.

Ceylon Daily Times

27 January 1950

TAMBIMUTTU

29 January 1950

V5501
10/2/50
VERY
INTERESTING
PEOPLE

WHAT manner of man is this Tambimuttu, poet, publisher, designer? Now back in Ceylon, this rather bizarre personality is surely worth a considered assessment. For he seems either to be misunderstood or not to be understood at all.

How much is known of him?

First name among the "T's" in a textbook used in English schools—"The Literature of England 500 to 1942" by William J. Entwistle and Eric Gillett—is Tambimuttu. He is mentioned among prominent names as a promising young poet.

The British Council, in their "Poetry Since 1939" chose the cover of Tambimuttu's "Poetry London" for their cover as the appropriate symbol for the period.

In a textbook used in American and English universities, a book which has gone into seven editions, "Auden and After: The Liberation of Poetry 1930-1941", the last chapter, "The Liberation of Poetry", is about Tambimuttu.

If you look at the "Penguin Anthology of Religious Verse" you will find names like Gerard Manley Hopkins, Thomas Hardy, T. S. Eliot, D. H. Lawrence, G. K. Chesterton and Tambimuttu.

Those in brief, are the credentials of Tambimuttu poet. It is not everyone who cares to read him or who can read him. But that can be said of almost every poet. The fact remains that this young man from Ceylon has earned a worthy place in modern poetry.

But there is an even more important part of Tambimuttu and poetry. I mean his role of

coverer and nurturer of poets. Here, again, are the credentials. A recent American anthology edited by Kenneth Rexroth says:

"Strictly within the field of poetry the magazine that has moved the most mountains is Tambimuttu's 'Poetry London'. In the first issue, on the very eve of war, Tambimuttu published a 'letter' which sounded less like a literary manifesto than a series of excerpts from the Tao Te Ching and Chuang Tzu. Speaking as an oriental, with perfect confidence in his non-European background, he was able to marshal a 'history' of Western civilisation in terms of causes, diagnosis, pathology remedies, behaviour and prognosis, with a cogency and insight which very few English poets could have mustered. The effect seems to have been galvanic. Poets rallied to him immediately. For all the years of the war he published the best verse and the newest verse in England. Without Tambimuttu the picture might have been different, more like America where the generation that came up during the war is still struggling for a hearing".

Tambimuttu has been publishing for eleven years in England. He started with £5 capital and launched the first number of Poetry London with his friend and collaborator, Anthony Dickins, grandson of the famous orientalist. After six numbers the publishers were chasing him. He came to terms with one firm and all through the war his influence in the publishing world as a discoverer of new talent was considerable.

His Poetry London authors have included Wyndham Lewis, Jacques Maritain, David Gascoyne, Kathleen Raine, the Spanish dramatist Lorca and Keith Douglas.

Then there is Tambimuttu, designer. For this man was not just an ordinary publisher of books without regard to style in typography or the art of the book cover. "Graphis", the Swiss art magazine, in its number on British book production during the war years gave the first 24 pages to one of Tambimuttu's books, the place of honour in the illustrated books section and the highest number of entries in the book jacket section.

In the National Gallery Exhibition, "English Book Illustration Since 1800", Tambimuttu's magazine was the one selected of any periodical which appeared after 1927.

In the current exhibition "The Art of the Book Jacket" at London's Victoria and Albert Museum, with exhibits from 20 countries, you will find several "Poetry London" book jackets. One of Tambimuttu's own designs for "Poesie", edited by Pierre Seghers—is included among work by such as Picasso, Arthur Rackham, Alvin Lustig and Jan van Krimpen.

Victor Lewis

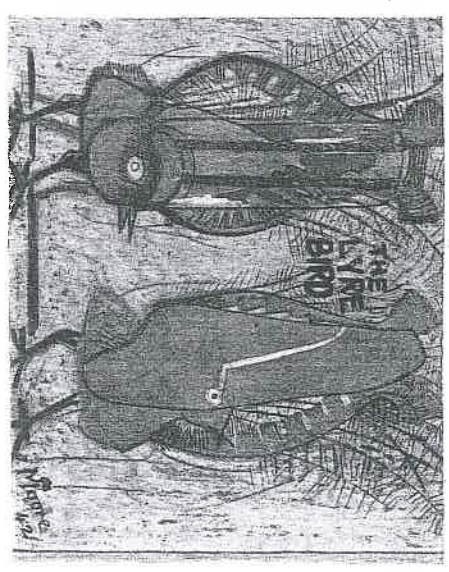


5001
10/12

Lund Humphries

POETRY

LONDON



POETRY

LONDON

Edited by
TAMMIMOTTU

This prospectus is a miniature of the magazine which measures 7 1/2 x 9 3/4 in. The cover is by Henry Moore.

"There has been no other periodical since the Great War that has gathered so many poets into its pages."

FRANCIS SCARFE in *Studen and After*

"*Poetry London* is always exciting . . . is the best unofficially produced poetry display of the year."

STEPHEN SPENDER in *The Observer*

"This is a journal for the connoisseur of poetry, for without exception there is a poetic compulsion in all the poems and a full range of technique within the stream of modern poetic development, with a freshness of idiom and image . . . The cover design is by Henry Moore. The nature of the lithographs has evoked considerable interest among students of art."

ROBERT ARMSTRONG in *Poetry Review*

The first number of *Poetry London* was published early in 1939, at a time when the *New Verse* school of objective observers held the field in serious poetry, and from its inception it became the recognised magazine for the younger poets, many of whom gained their reputations through first appearing in its pages side by side with such already established poets as Stephen Spender, Louis MacNeice, George Barker and Dylan Thomas. It was not a platform for the New Romanticism, which was then beginning to raise its head, but opened its pages to all schools equally, and gave a valuable opportunity to those whose poetry did not fit into any of the currently accepted categories.

As the editor pointed out in his letter in Number 11 (September-October 1947), it is fitting that *PL* should celebrate its return to *regular bi-monthly publication* at a time which is in some respects similar to 1938, and when "there are still critics who consider literature as illustration for their social theories or attempt to find the goodness of a poem from its prose argument and the 'truth' of what is being said".

PL is the only magazine devoted to the publication of poetry and its criticism which remains free from all ulterior affiliations; which is authoritative, but not stodgy; which is

modern, but not in search of the merely new at the expense of all critical standards.

We feel that such a magazine is particularly needed at this time, as it was at the time of its inception, when there exists both a confusion of values and a tendency towards movements which allow any kind of verse to get by provided it satisfies their ideological tenets. Moreover the war-time boom in poetry is over, and it is no longer so easy for poets to get their work published, or for discriminating readers to get the kind of poetry they want. The boom has thrown up a great many false reputations which are fading away, but now, in the aftermath, there is a danger that the genuine talents will get swallowed up too with the others. *PL* is a safeguard against this. Its sole criterion is quality, and those reputations which deserve to remain will do so.

Contributors to *PL* have included—Kenneth Allott, George Barker, Ronald Bottrall, Alex Comfort, Walter de la Mare, Keith Douglas, Lawrence Durrell, Gavin Ewart, G. S. Fraser, David Gascoyne, W. S. Graham, Pierre Jean Jouve, Sidney Keyes, Alun Lewis, Louis MacNeice, Charles Madge, Fred Marnau, Henry Miller, Nicholas Moore, Pablo Neruda, Norman Nicholson, George Orwell, Boris Pasternak, Hugh Gordon Porteous, F. T. Prince, Kathleen Raune,

Herbert Read, Anne Ridler, Alan Rook, Rainer Maria Rilke, Francis Scarfe, Edith Sitwell, Bernard Spencer, Stephen Spender, Ruth Spiers, Dylan Thomas, Ruthven Todd, Henry Treece, Vernon Watkins, Charles Williams, David Wright.

The following artists contribute to *PL*: Henry Moore, Graham Sutherland, Ceri Richards, Mervyn Peake, Lucian Freud, John Craxton, Max Ernst, Joan Miro, Yves Tanguy, Alexander Calder, S. W. Hayter.

On a following page you will find a subscription form, and it would help us in carrying out our aims if you would fill this up, as a magazine of high quality must depend first and foremost on its regular subscribers for the support it needs, and which we hope you will want to give.

Poetry London is published by

EDITIONS POETRY LONDON LTD

26 Manchester Square W1

PRESS NOTICES

"... quite the most important periodical of its kind that we have had for many years."

CATHOLIC HERALD

"Mr. Tambinutu is to be congratulated on his editorship of *Poetry London*. He has made it a magazine for working poets and not for newspaper versifiers, and anyone interested in contemporary poetry should become a subscriber."

THE SPECTATOR

"Beautifully produced and including contributions of very high merit, it is illustrative of the cultural and aesthetic forces to be found in the contemporary world."

MANCHESTER EVENING NEWS

"... proves that the advanced modernist movement is no longer confined to a small intellectual minority, but is now firmly established."

IRISH TIMES

"... a high general level and variety in the contributions."

NEW STATESMAN

"No-one who is interested in modern poetry can afford to by-pass *Poetry London*, each issue of which is always vivid and invigorating."

WESTERN MAIL

70 POETRY LONDON, 26 Manchester Square, W1
or your bookseller

I enclose Postal Order/Cheque for £ s. d. as a

subscription to *Poetry London* for Year/Months

to start with No.

(Copies of Nos. 11 and 12 are still available: all other previous numbers are out of print.)

NAME.....

ADDRESS.....

The following friends of mine would be interested in receiving this circular:

SUBSCRIPTION RATE

16s. per year (including postage)

SSD 1
5/7/8

MOUNT ALLISON MEMORIAL LIBRARY
SACKVILLE, NEW BRUNSWICK

OFFICE OF LIBRARIAN

February 6th, 1953

Dr. R.C. Archibald
Brown University
Providence 12, Rhode Island

Dear Dr. Archibald:


Thank you for sending along Notes for the Bulletin. I have checked v. 250 in the records and find pockets 6 - 12 are empty.

We have received v. 5, 1953, Journal of the International Folk Music. Re Tambimuttu's editorship of Poetry London, I beg to say v. 4, no. 4, November - December 1948, was the last issue in which he appears as the sole editor. Vol. 4, no. 15, May 1949 is shown as (Richard March) joint editor with him, and with v. 4, no. 16, September 1949, Richard March and Nicholas Moore are shown as the editors. I cannot locate any biographical data in Poetry London about Tambimuttu. Did you wish me to look elsewhere for general information?

We do not have in the MMAML either Alouette or Come A'Singing by Marius Barbeau. I will see if I can get copies of these.

I have received a copy of the export order for the oak card catalogue cases, so expect they will be arriving before too long.

Yours sincerely,


Olga B. Bishop,
Associate Librarian

OBB:rw
Encl.

550/
5/7/8

MOUNT ALLISON MEMORIAL LIBRARY
SACKVILLE, NEW BRUNSWICK

OFFICE OF LIBRARIAN

February 13th, 1953

Dr. R.C. Archibald
Brown University
Providence 12, R.I.

Dear Dr. Archibald:

The covering of the pipes in the Vault Room has not made an appreciable difference in the temperature. We have checked it over a period of several days and find that when the room is closed the temperature goes up sometimes as high as 75°. If we keep the window open slightly, it brings the temperature down to around 62°. We cannot leave the window open at night without some kind of guard, so at the present time we have the temperature ranging from 62-75° - this with the radiator closed off.

Re Oxford Poetry: I thought we had a continuation order with Blackwell's but the 1952 issue has not arrived. I have written them about this and as soon as I hear from them, will take action upon it and transfer the order to Wilson's.

The second meeting of our Poetry Group since Christmas is tonight. We are studying John Donne. The next which will be sometime in March will be devoted to Pope. We have not finally made a decision about the April meeting. It will either be one of Christopher Fry's plays or an evening of records in the M.M.A.M.L.

I have checked Tambimuttu but am sorry to say I cannot find very much about him. I have already given you the dates of his editorship of Poetry (London). In 1942 he edited a book called Poetry in Wartime. In the write-up for the book which appeared in Poetry (London) No. 7, October to November 1942, the following information is given:

Dr. R.C. Archibald, p. 2

"Mr. Tambimuttu has made a reputation as the editor of the only periodical devoted to verse by young writers which began after the war started.

This anthology is unique in that it is not an anthology of 'war poems', but a collection of the best poems written since the beginning of war — some of which are also 'war poems'. While some well-known poets, such as Herbert Read, Stephen Spender, and George Barker are represented, the majority are members of a younger generation not yet known to the general public. Most of them have contributed to Mr. Tambimuttu's magazine, but there are many poems which have not before appeared in print. The reader will, we think, be surprised and excited to discover the vitality and the novelty of the poetry of recent years."

The next thing I can find listed is a book published by Fortune Press, 1944, entitled "Sailing Tomorrow's Seas", in which he wrote the introduction. J.M. Lindsay is the editor of this. In 1948, as you probably remember (we have the book in the M.M.A.M.L.), he was joint editor with Richard March of "T.S. Eliot: A Symposium", London, Editions Poetry, 1948, which was brought out to commemorate Eliot's sixtieth birthday. He also wrote a poem for Eliot's sixtieth birthday, "Natarajah: a poem for T.S. Eliot's sixtieth birthday", Editions Poetry, 1948.

I had hoped that Poetry Review might contain a write-up about Poetry (London) when it was first published in 1935 or when it was revived in 1947, but the only thing I can find is a note to the effect that No. 12, which is dated November-December 1947, was now available.

I am sorry I can find so little information for you. It will be interesting to have the magnetic tape recording of his lecture.

Thank you for the information that the

Dr. R.C. Archibald, p. 3

gramophone is to go into the Board Room when the new catalogue cabinet is installed.

I received a paper clipping from Elsie Pomeroy last week to the effect that her sister has passed away. It would look as if at long last, Miss Pomeroy will be able to visit us this summer.

Yours sincerely,

A handwritten signature in cursive script, appearing to read "Olga".

Olga B. Bishop,
Associate Librarian

OBB:rw

May 1, 1953 5/7/8

Registra

University of Ceylon,
Colombo, Ceylon

M. J. Tambimuttu,

My dear Sir, I understand that the
 Poet and Lecturer who has been living
 in London since 1938 was a graduate of
 your University. May I ask: ~~During~~
~~what~~ What is his full name? What was the
 place, and the date of his birth? During
 what years was he at your University
 and what degrees did he get and when?

That I am not an idle
 inquirer you may verify by referring
 to my biography in the British
Who's Who.

Very Sincerely Yours

5501
5/7/8

Embassy of Ceylon

May

2148 Wyoming Av. NW,
Washington, D.C.

Gentlemen, May I secure from you a
little information regarding one of your
citizens who is, I believe, in this
country at the present time. I refer
to the poet and lecturer

M. J. Tambimuttu
born and educated in Ceylon but prominent
as poet and editor in London, since
1938 at least.

For what names does his initials stand?
What is the date and place of his birth?
Did he graduate from the University of
Ceylon?

The enclosed memorandum
will explain my interest; in my
Library are a number of volumes of poetry
by Tambimuttu and almost a complete
set of his periodical Poetry London.
Very sincerely,

Mr. Edwin Loewood
26 Valley Road, Milton, Mass.

31 Dec. 1954 ⁵⁵⁰¹ 5/7/8

Dear Edson,
Cardinal Greetings. I was
glad to learn that you are once more
in this country and ~~shall~~ hope that
you may fit to Bram sometime and drop
in on me for a chat.

I've wondered if you might possibly
be able to get information for me about
a Ceylon Poet M. J. Tambimuttu
still a citizen of that country although he
has lived and worked in India, and since
1938 at least in London. In this year he
founded and published in London a remarkable
poetry journal called Poetry London (now
extinct after 23 numbers were published). He
published also poetry by numerous other poets
On T.S. Eliot's sixtieth birthday he brought
out a valuable T.S. Eliot: Symposium London
1941. In February 1953 he lectured ^{in New York} Contemporary
English Poetry I have a tape recording of
this.

No biographical sketch of M.J.T. appears in any ordinary source. I would like to know about him:

- a) His names M. J.
- b) the place and date of his birth
- c) about his education with dates.
presumably he graduated from a College in India. I sent a letter of inquiry to the Secretary of the University of Ceylon but never received any reply.
- d) other information about his career.

Can you perhaps help me to secure such information?

With all good wishes for the New Year and
Very cordially yours.

26 Valley Road
Milton, Mass.
4th January 1955

5301
5/7/8

Dear Professor Archibald:-

It was good to have your letter of the 31st December. I'm disturbed (and puzzled) that somehow your name wasn't on our list of friends to whom we send our annual letter (Glimpses). You should have been receiving them regularly.

On my one visit to Brown (Saturday, 18th September) all the offices were closed except the Registrar for the Graduate School. Consequently I didn't meet a single one of my professors. One of the members of the staff of Jaffna College in Ceylon is studying Physics in the Graduate School this year. He is K C Jacob a young Indian Christian (about 27 years old). It's possible that you may have met him. He's taking a course in Differential Equations with Professor Adams, who has been very kind and helpful in making Jacob feel at home. It was in connection with Jacob's admission that I made the trip to Providence in September.

Mrs Lockwood hasn't been in very good health since our return to America in July and so I haven't made the trips I'd expected to make to Brown later in the fall. However, I'm happy to say that she is greatly improved. At Christmas we had all four boys here ^{and Nancy, our daughter-in-law}

with us at Father Patton's home, and the reunion was enjoyed by every single one of us. To me fell the job of roasting the 10 lb. turkey for the Christmas dinner.

I'm greatly interested in your questions regarding M J Tahimuttu. I am fairly certain that I can get the information you want concerning him.

The Librarian at Jaffna College in Ceylon will be able to get the details for us.

While we're waiting for the Librarian's reply you may be interested in my impressions, which I believe are fairly correct.

(a) He is a Jaffna Tamil--i.e. from the small minority community at the northern tip of the Island. It is therefore likely that he was born a few miles from Jaffna College, where I've been working since 1936.

(b) Within the year 1953 he ran a series of short articles on life in a Jaffna village for the "Times of Ceylon"- evening ^{daily} newspaper published in Colombo. Most of these articles I read. He showed a fine command of the English language, coupled with a rare sense of humor.

(c) He has had an~~y~~ article (or story?) published in the "New Yorker" a few years back (date?).

I shall get off my letter to the College librarian in today's mail. We should have an answer from him within 3 or 4 weeks at the most. Cordially yours, *W. S. S.*

5501
5/7/8

MANDEVILLE PUBLICATIONS
EDITIONS POETRY LONDON. WILLIAM CAMPION (PUBLISHERS)

45, GREAT RUSSELL STREET, LONDON, W.C.1

LANgham 5389

Professor R.C. Archibald,
Brown University,
Providence R.I.

24 January 1955

Dear Sir,

We thank you for your letter of 17 Jan and append
hereunder list of titles of Poetry London still available:-

C. Brown ✓ Collected Poems-Keth Douglas. 12/6d.
✓ Modern Poetry & the Tradition. 12/6d.
Palisades of Fear. R. Bottrall 6/-d.
✓ Rent that's Due to Love.
Prof. Gwyn Williams. 7/6d.
✓ The Glass Tower. N. Moore. 8/6d.
✓ The Imprisoned Sea. J. Reeves. 6/-d.
Mountain of the Upas Tree.
Richard March 7/6d.

48/
Wilson
10 Feb

Trusting we can be of further service,

Yours faithfully,
MANDEVILLE PUBLICATIONS.



AEG/PL

JAFFNA COLLEGE LIBRARY

550/
5/7/8

From:
THE LIBRARIAN

JAFFNA COLLEGE LIBRARY,
VADDUKODDAI, CEYLON.

Edson C. Lockwood Esq.,
26, Valley Road,
Milton, Mass. U.S.A.

31st Jan. 1955.

My dear Sir,

Please find enclosed details needed on Poet Tambimuttu. I framed 10 questions, based on the enquiries of Prof. Archibald, to be answered by a cousin of the Poet. I think all the 10 questions are answered well and these details should satisfy your Professor. For further details the Poet himself is the best source. His New York address is also given in the annexed sheet.

If I can be of further service to you in this connection it will be always a pleasure. Please acknowledge the receipt of this letter.

Yours Sincerely,

K. Sellaiah

K. Sellaiah, Librarian.

SSS/
5/7/8

PARTICULARS ABOUT POET THAMBIMUTTU'S
WORKS AND CAREERS

Q.1.His Name in full (What his M and J stands for)

Meary James. He has now dropped his initials M.J. and goes as Thuraiarah Thambimuttu, Thuraiarah being his home name.

Q.2.His parents' full names and place of birth;

Henry Thambiturai Thambimuttu and Mary Ponnamma Thambimuttu (nee Santiapillai). Both born at Atchuvely, Jaffna, Ceylon.

Q.3.His place and date of birth and an account of his early education:

Born 15th August, 1915 at Atchuvely. Earliest education at Atchuvely, and Singapore for a year. Later St Joseph's College, Trincomalee till 1928. Joined St Joseph's College, Colombo in 1929. Finished reading all the books in the library at St Joseph's College at Trincomalee, and then used to borrow books from the priests.

Started composing verses from about his 8th or 9th year. Published his first book, "Song of Childhood" a collection of poems, at the age of 12. He set the types for the printing himself at his grandfather's press at Atchuvelly. (His grandfather was the late S.Thambimuttu, Poet, Editor of a Tamil paper for about 50 years, dramatist, playwright, and philanthropist. Published Tamil Medical works in Ola leaves. According to traditional poet-practice these works were kept secret by the family).

Thambimuttu (James) was a violinist in St Joseph's College, (Colombo) orchestra. Won gold medal for elocution in St Joseph's (Colombo). Came 3rd in vocal music at the same College.

He comes from a family of prize winners at St Joseph's College which was the subject of reference in the "Times of Ceylon" once.

When in the Senior form one of his songs quotes "I'll still be feeling blue" was recorded in England. Copies which are still available in Ceylon. The song was published in London by Peter Derekand Co.

Q.4.His University education if any and degrees obtained:

Won an exhibition in science (Botany) to the Ceylon University being more concerned with composing poetry and songs he left the University of Ceylon after one year.

Q.5.& 6. His books and Magazines:

Names of some of the songs by him. "Colombo Moon", "Jeanette",

(2)

"Varsity Girl", "Hindu Love Song", "Serenade" (Words in French by Paulinus Thambimuttu), "Mamie", "Wellawatte Baby".

Early literary attempts were published in the "Ceylon Daily News" Blue Page for children, St Joseph's College Magazine, Annuals and University College Magazines between 1934 and '38.

Later books: "Singhalese Love Songs", "Tone Patterns" (Surrealist Poems), "Och", "Tone Patterns" published in 1936 but consisting of some poems published during the years from 1932 to 1933. The book is dedicated to "Miriam" daughter of Dr Paul E. Pieris now Mrs. F.R.G. Saram.

During this period he passed the Clerical service exam and was attached to the Public Works Department. Left in a few months as an adventurer to London (1938).

Started the first poetry Magazine in London (Poetry London) in 1939 with Anthony Dickens as co-editor.

Other books: "Out of this war" - Fortune Press 1940.

"Nadarajah" a poem in honour of T.S. Eliot.

"Poetry in War Time" an anthology edited by him, published by Fabour and Fabour in 1942.

His poems "Invocation to Laxmi" etc. appear in Penguin anthology of religious verse.

He was attached to Harold Nicholson & Co. (London) in charge of their poetry publications.

References to him are made in "The Literature of England A.D 500 to 1942" by Entwistle and Gillett (Longmans), and in "Auden and after" by Francis Scarfe and also in "Poetry after 1939" by Stephen Spender. Edited symposium "T.S. Eliot" for Editor's poetry, London in 1948 in collaboration with Richard March. HIS LATEST WORK IS A NEW VOLUME OF VERSE titled "India Love Poems" in collaboration with G.V. Vaidya and others.

Q.7. His address:

338, East 87 Street, New York. N.Y.

Q.8. Is he married and if so, whom?

Yes. - to Safia Tyabjee.

Q.9. His close relatives in Ceylon:

Father: H.T. Thambimuttu in retirement at Atchuvvely, Jaffna.

Brothers: 1. Rev Father F.O. Thambimuttu, General Manager of Catholic Schools, Eastern province, Batticaloa.

2. Paulinus Thambimuttu of the Education Department, Colombo (Head of the Teachers' Widows pension Branch)

3. Augustine Thambimuttu, Lecturer in English, Govt Training College, Maharagama.

4. Joseph Thambimuttu, Asst Food Controller, Kalutara.

5. Chrysanthus Thambimuttu, Chief script writer, Commercial Service, Radio Ceylon.

and sister; 1. Josephine. Married Frank Pinto, Asst Govt Analyst, Analyst Dept, Colombo.

Q.10. Are his books or Magazines available with anyone in Ceylon?
Yes - with Rev. Fr. F.O. Thambimuttu, Augustine Thambimuttu and

SSD/
2/7/2

26 Valley Road
Milton, Mass.
5th February 1955

Dear Professor Archibald:-

Mr K Sellaiah, the librarian at Jaffna College, has done his usually thorough and prompt job for us with regard to the poet, M J Thambimuttu. I enclose his letter and the two pages of typed details he obtained from a cousin of Thambimuttu's.

You will be glad to know that Thambimuttu is in New York. His address is included with the other information.

Atchuvvely is about 10 miles from Jaffna College at Vaddukoddai.

If you have further questions I'll be glad to see whether I can answer them for you.

I hope to get down to Providence sometime soon. I shall contact you personally.

Best regards.

Sincerely yours,

Edgar

5501
26/5/58 5/7/8

My Dear Stan,

Your librarian Mr. Sellarajah has indeed sent just such information as I desired. A few further questions are suggested: -

In answer to Q.3 the memo states:
"Born 15 August 1915 at Atchavelly. Earliest education at Atchavelly, and Singapore for a year. Later at St. Joseph's College Trincomalee till 1928. Joined St. Joseph's College Colombo in 1929."

Is the Singapore "here" mentioned some place in Ceylon? Is St. Joseph's College in more than one place, Trincomalee and Colombo?

~~Is~~ St. Joseph's College in any way related to the Univ. of Ceylon?

Would it be possible to purchase in Ceylon Tambimuttu's books of 1936. There listed are "Sinhalese Love Songs", "Tone Patterns", "Och", etc. etc. I should perhaps write to me of his brother

Whose addresses are given?
It is no use to write to
Tambimuttu in NY. He does not
answer letters - as I have twice
verified.

I am writing to England for his
Penguin Anthology of Religious Verse and
his "I'll still be feeling blue".

~~I'm glad to learn~~

I'm glad to learn that you are
soon to be in Providence.

Cordially very faithfully

338 East 87 St
New York N.Y. 5/7/8
9 February 1955

Dear Professor Archibald,

I am ashamed I neglected to reply to your letter, which you very kindly wrote, after my lecture at the Y.W.H.A. The letter was unfortunately lost, but fortunately I have mimeographed form you sent me, and therefore I am able to write to you. I should have written long ago, but I have been putting it off daily, and today I had a phone call from Mr Hitchcock of the New York Public Library, who again reminded me of your letter.

K You asked me for a 'potted' biography. Born August 15, 1915 at Atchuveley, Ceylon. Educated at Atchuveley, Trincomalee and Colombo, Ceylon. Read for a science degree at the Ceylon University College but did not complete course. Three collections of poems published in Ceylon and a jazz song in London before going to England in 1937. Composed a whole jazz ~~musical~~ musical comedy 'Tea Time in Ceylon' parts of it played at the Regal Theatre, Colombo. Founded magazine Poetry London in December 1938, which I edited until 1949, when I gave up publishing owing to heavy losses of my firm EDITIONS POETRY LONDON LTD. (Am sending you a ~~cutting~~ clipping about me, which please return, but you may add the catalogue to your collection, if you like, since my publishing was of an individualistic type, and many of the people whom I subsidised, have made the grade). I think you said you had POETRY IN WARTIME (Faber) Out OF THIS WAR (Fortune Press) and Sailing Tomorrow's Seas. Besides that I was co-editor of T.S.Eliot, A symposium (Regnery, Chicago), co-editor two volumes of MODERN READING (with Reginald Moore) published by Nicholson and Watson, London, joint author with Kathleen Raine of PLAYTIME, Children's poems published by Nicholson and Watson (our name's are not on the title page), and I have published NATARAJA, a long poem for T.S.Eliot (Editions Poetry London), and recently INDIA LOVE POEMS tr. by me with a long introduction (Peter Pauper Press, Mount Vernon, New York. I have been working for the past three years on THE GOLDEN TREASURY OF INDIAN VERSE, dealing with twelve languages, in collaboration with several translators. But all the final versions are by me.

For the past year I have been writing short stories. Two published in THE REPORTER (Feb 2 1954 and Dec 30 1954) and one in THE NEW YORKER (Nov 13 1955). A collection of stories dealing with Atchuveley village where I was born is now going the round of publishers.

I was retained for four months by the Ford Foundation to collect the poems for the Indian Number of THE ATLANTIC MONTHLY. Recently, ~~Enx~~ POETRY (Chicago) have invited me to be guest editor of an Indian number. These smaller schemes (and I have several books of the INDIA LOVE POEMS type in preparation enable me to gather material for THE GOLDEN TREASURY.

I have now been in the U.S. for 2 years and three months and intend returning to India and England, as soon as possible, depending on when my agent sells my book, and perhaps and her story.

In the meantime can I interest you in some tapes of me reading Indian folk poems or Indian ~~plassic~~ poems in translations. From the tape you bought you can judge how I read. Actually, I was thought to be one of the best readers on the B.B.C.

I hope you have been able to get hold of Nos. 1 and 2 of POETRY London. I had three complete runs, bound, and friends who borrowed them never returned them. I have no copies of Nos. 1 - 3, myself. But friends of mine in England may know where to pick up copies. Have you tried advertising in the New Statesman and Nation? Elizabeth Gerson, sister in law of Michael Hamburger I know has Nos 1 and 2 in New York and she may be persuaded to sell if you are still short of these.

Do let me know if I have omitted to answer any of your questions and please forgive the scrappiness of the letter.

Yours sincerely,
T. Tambinattu
T. Tambinattu

Oh yes, you wanted to know my first names. The M.J. on the Faber book stands for Meary James which I nowadays never use. The T. stands for my real name Thuraijah by which I would normally be known in Ceylon if we hadn't in the western fashion

adopted my grandfather's surname.

5/7/8

12 February

Mr. T. Tabinmiller
 338 East 87th St.

New York City

Dear Mr. Tabinmiller,

I thank you for

your most interesting letter of the
 4th instant. I write at once to ask if
 you can send me ^{with the book} now a copy of
 your ~~book~~ book ~~London~~ London ~~book~~ book
 Catalogue of Books Published by
 Edmund Lodge London, Dec. 1946? One
 sentence suggests I am letter suggests
 that you can. I have been trying
 for some time to get a copy of this.
 I ~~now~~ have all 23 numbers of
Poetry London as well as your T.S. Eliot, A
 Symposium, Shaw written to England

to get a copy of Penguin Anthology
Religious Verse.

I shall later write to
you further and return the
shipping on so kindly loaned.

Very Sincerely Yours

12 Feb 1955

Dear Edgar,

Today I had a long and very interesting letter from Tambimuttu. I had written to the N.Y. Public Library and one of the staff phoned him that he ought to ~~reply~~ replied to my letter of two years ago. Then he sat down at once. Perhaps too, the waves of your activities had impinged on his subconsciousness. Harsch!

Yours Ever,

A.B.A.

5501
5/7/8

MAP DIVISION,
The New York Public Library
Astor, Lenox and Tilden Foundations

FIFTH AVENUE & 42ND STREET
NEW YORK 18, N. Y.

New York, February 14, 1955.

Dear Mr. Lockwood:

I was glad indeed to hear again from someone in Jaffna College and to hear about your family's activities. I shall be glad to answer your inquiries about my friend Tambimuttu. When I phoned him on receipt of your letter, he said that he had just been on the verge of answering Professor Archibald's letters to him, which he had neglected for some time; that he had been very lax about his correspondence for quite a while; but that now he had turned over a new leaf and was beginning to catch up with his correspondence. Last Saturday evening his wife and he came to our apartment for dinner, and I was able to glean quite a bit of his past history then. I showed him your letter, and he showed me a letter he had just received from his father in Colombo, which was mostly a copy of a long article about him in the "Colombo Observer", and also mentioned my giving him a map of Atchuv^hvely. So it may be that the Morning Star news item which you mentioned was gleaned from the Colombo paper. I had given him some maps of Ceylon and a very detailed topographic map of the Jaffna region showing every house and road; this was some months ago, when he told me he needed them to check up on geographic details for some stories about the Atch^huv^hvely district that he is currently writing. As I am a Map Librarian here, I was able to give him some duplicate maps, and have others photostatted for him.

Now as to the specific questions which you ask about him. He and his wife have been in this country about a year and a half, mostly in New York City, where he is engaged in writing, while his wife has a part time position with the Indian delegation ^{to} with the United Nations, and thus has a diplc

MAP DIVISION
The New York Public Library
Astor, Lenox and Tilden Foundations

FIFTH AVENUE & 42ND STREET
NEW YORK 18, N. Y.

New York,

matic passport. Their address at the present is: 338 East 87th St., New York City. During most of his writing career, he has preferred to be known just as Tambimuttu, without any initials; his friends call him Tambi. However, he was baptised: James Meary Tambimuttu. In one of his earlier book of poems, some editor got the initials mixed up as M.J., instead of J.M., and he is mistakenly cataloged as M.J. in many libraries, including the New York Public Library. Later, as I said, he dropped all initials; but his recent books and articles are signed "T. Tambimuttu"-Thurairajah Tambimuttu being his Tamil name. He was born in Atchuvely, where his grandfather had founded a school. In his recent stories, much of the background is about Atchuvely and the district around there, as he remembers the stories, from his grandfather, his uncles and his father. At the age of four his father moved with him for a year to Singapore; on their return to Ceylon, they settled in the South, ^{and SouthEast,} most of the time at Trincomalee. His schooling was mostly at St. Joseph's Convent school at Trincomalee, at St. Joseph's College at Colombo, and at the Ceylon University College. He had started studying science at the latter--however, he decided to drop this and went instead to England.

Here he went in for a literary career, and became acquainted with many of the present day British writers, especially the poets. After some of his own work was published, he set up a publishing house of his own called P-L; published a number of books of poetry and prose of the younger British writers; and started a poetry magazine, which he edited from 1940 to May 1949. This was called Poetry (London); after he left, it continued for two years before expiring. Meanwhile, he published a book of

MAP DIVISION
The New York Public Library
Astor, Lenox and Tilden Foundations

FIFTH AVENUE & 42ND STREET
NEW YORK 18, N. Y.

New York,

war time verse in 1941 called "Out of this war"; and in 1948 he collaborated with Richard Marsh, to edit a symposium on T.S. Eliot, called "T. S. Eliot, a symposium", compiled by R. Marsh and Tambimuttu. He had become quite well known in England as one of the younger poets; a text-book of English literature named him as one of the prominent English poets; and indeed his writings in England have very little trace of the Orient about them.

But presumably with Ceylon and India becoming self-ruling, the call of the East prevailed; he returned to Ceylon; started writing about his native land--many poems about Ceylon and various Jaffna places appeared in the Colombo papers, he adopted native dress and used his Tamil name; he married an Indian lady from Hyderabad and Bombay; then came to the United States for a visit. Here he set himself to write a number of short stories with the background of Ceylon and especially Jaffna; two of these have been published so far: "The Pomegranate Tree" in the New Yorker for Nov. 13, 1954; and "Elizam" in the Reporter for Dec. 30, 1954. He has written three more so far, and is still working on others; he hopes to have them published together in book form. Three publishing firms have thus far expressed interest in the book. Meanwhile, last November, The Peter Pauper Press of Mount Vernon, New York, published another of Tambimuttu's books of poetry, called "Indian Love Poems". He now hopes he can see more of the United States, perhaps with a lecture tour to the West Coast; when his book of short stories is published, he plans to return to India and Ceylon.

Both he and his wife are charming personalities, and I am very glad to have known them. I hope that this information is satisfactory to both

MAP DIVISION

The New York Public Library

Astor, Lenox and Tilden Foundations

FIFTH AVENUE & 42ND STREET
NEW YORK 18, N. Y.

New York,

Professor Archibald and yourself. If you wish anything more, I am sure Tambimuttu will furnish it himself. As are most poets, he is bashful about his age, and so I did not press this with him. I should judge him to be in his late thirties or early forties.

If you or your family come to New York City, do not hesitate to look me up at the Map Division of the New York Public Library; I shall be delighted to show you around the Library. I am at present living with my wife at 35-31 85th Street, Jackson Heights, Queens, New York; and have been with the Library most of the time (except for the war years) since you visited my mother and me in 1936 before going out to Ceylon. My two brothers, also born in Ceylon, are also in this country: My older brother, Henry, is a mathematician with the U.S. War Department at Aberdeen Proving Grounds, Maryland, and lives in Baltimore; my younger brother, John, is an expert entomologist, doing research work with bees for the U.S. Department of Agriculture Experiment Station and the University of Wyoming at Laramie, Wyoming; he has two young daughters--the rest of us being childless.

I am glad to hear that your son, Merrick, is going back to Kodaikanal School. I have the most pleasant memories of my four year stay there. My younger brother John also went there for a number of years.

When you return to Ceylon, please remember me to any that you think might remember me or the Hitchcock family.

Cordially yours,

Richard A. Hitchcock
Richard A. Hitchcock.

550/
5/7/2
338 East 87 St NYC
14 February 1955

Dear Mr Archibald,

A copy of the catalogue of 1946 was sent to you by book post at the same time as my last letter, and you should have received it by now. If you have not, please let me know. The catalogue of 1948 is more complete, and I'll see if I can get you a copy from England.

I am sending you a copy of Natarajah and also a very rare publication I did for the marriage of my secretary. It has one of my poems, and it was sold in the streets of London on the wedding day by one of my friends, on a very snowy day, and the bridal couple bought the first copy when they emerged from the theatre and heard him crying "Poems Penny each". I did a ~~xxx~~ similar pamphlet for the marriage of the poet G.S. Fraser and one for my favorite publican George Watling of the Hog in the Pound where all PL authors met every day near my office. It was handset by me on my own press, printed into two colours and has drawings by John Craxton. And it has a song written by ~~John~~ Roy Campbell which the assembled company sang in the pub. I haven't had time to search through my papers to see whether I have extra copies, but I will. I began publishing from my own apartment in Marchmont Street London. My first publications were shilling pamphlets of poems which really established the following poets for the first time: Anne Ridler (~~XXXXXXXX~~ A DREAM OBSERVED AND OTHER POEMS), G.S. Fraser (THE FATAL LANDSCAPE), Nicholas Moore (BUZZING AROUND WITH A BEE), George Scunfield (THE SONG OF THE RED TURTLE). I could let you have copies of these if you are interested.

Did you know that the first number of POETRY (Scotland) was dedicated to me, as well as the first number of Counterpoint, the only art magazine in England during the war. There were besides, Poetry Ireland, Poetry Bristol, Poetry Manchester, Poetry Gibraltar; inspired by ~~an~~ my editorial that such regional magazines should be founded.

There is of course no charge for the things I am sending you since I am touched by your interest. I wish my own country showed as much interest. But I should like to earn some money recording some of my own poems for you, should you really need it; and not because I am helping you complete your collection. I have a whole series of poems on Ceylon I wrote, and I am told I was one of the best readers of verse in England. And sending you one of my Ceylon poems which you can keep. Does your ordering PENGUIN SANTHOLOGY mean you are interested in anthologies where my work has appeared?

If so, I have also appeared in ~~BOOKS~~ POEMS OF THIS WAR (Cambridge University Press), ✓
 LYRA (Grey Walls Press), NEW ROADS (GREY WALLS PRESS). I would have appeared in many
 anthologies, but I never sent poems to requests. But you know now, with my new year
 resolution, I am going to be a good correspondent! All of which sounds so ridiculous.

The thing is I thought to gather the collective voice and make it articulate was
 the biggest poem of all, and not so important as writing oneself, which was selfish, but
 now I am not so sure.

Are you interested in buying MSS and letters of poets? Unfortunately I sold my
 Dylan Thomas, T.S.Eliot, Lawrence Durrell, Roy Campbell, Edith Sitwell to The House of
 Books New York. But still I have plenty left; to my mind what is more interesting since
 it ~~embraces~~ embraces work of poets who died during the war (Keith Douglas, Sidney
 Keyes, Alun Lewis) and those young poets who will make a name, like Dylan, (Kathleen
 Raine, Anne Ridler, David Gascoyne, Bernard ~~Spencer~~ spencer, and so on. I would not have
 sold Dylan's things if I had known he was going to die, since I really treasured his
 poetry MSS. I threw a party for him on Friday (and we had spent his last birthday
 together when he inscribed a book for me) and on Monday he was dead. I have also a litho
 -graph ~~of~~ by Cedric Richards to THE FORCE THAT THROUGH THE GREEN FUSE which I have been
 selling (2 -3 copies each) to the Museum of Modern Art, Gotham Book Mart and Hacker
 Gallery for 12.50 each.

This things, of course, might not interest you since you are primarily concerned
 with books and recordings. I should be glad to be of some help to you with your
 recordings.

With best wishes and many thanks for your
 kind interest

Sincerely Yours,

T. D. Durrant

Did I tell you I am compiling an Indian Number of POETRY (Chicago)? I am also working
 on LOVE POEMS FROM INDIA which will deal with more than a dozen languages, and
~~axgaid~~ A GOLDEN TREASURY OF INDIAN VERSE. Though I am writing short stories at the
 moment, I shall now return to poetry. I feel I have something to contribute. My Ceylon
 poems were written for The Times of Ceylon, one every day, so they are slight,
 including one I am sending you. But now I shall turn to it seriously.

P.S. I have today written a letter to a friend in Ceylon, which like most of my letters will find its way to the news columns of our chief newspaper. That is the Ceylon set-up; when there is news of interest in a private letter, they extract it. I have only recently got wise to this. It tells of your collection at Mount Allison University, ~~and~~ giving full details, and how your interest was so thorough, that you communicated to me through the Hitchcock-Ceylon Daily News-Morning Star-Lockwood-Hitchcock cycle! It is truly amazing and I really feel humbled by such devotion. I end my letter with the observation that it seems odd that in future generations, if anyone wants to refer to my work, ~~they~~ he will have to refer to The Mary Mellish Archibald Memorial Library in Canada! I suggested our government might do the same for at least the Sinhalese and Tamil writers. Incidentally the news item about Hitchcock of the New York Public Library writing to me after reading my New Yorker piece, was extracted from a private letter, in this case to the editor himself who is my cousin.

5501
5/7/8

16 Feb

Mr. Thuraiarajah Tambimuttu
338 East 87th St.
New York

Dear Mr. Tambimuttu,

1. I thank you for the copy of your
very interesting Catalogue of Books published by Editions
Pochy (Dec.) 1946. Do you have a list of your
publications supplementary to this Catalogue? Did all
such publications ^(except Pochy London) cease after you severed your
connection with Editions Pochy London ~~limited~~ Ltd. in
1949? Mandeville Publications seems to handle
at present the residue of your Editions Pochy
Cordon.

2. In what paper was your
Clipping (by Victor Lewis)
of 27 January 1950 published?

3. ~~How~~ When was the India
number of the Atlantic Monthly published?

4. When is the number of Pochy, for
which you are the first edit., to appear.

5. Do you have copies of Modern
Reading 2 vols. ^{and} Maytime for sale?
6. Please give me details about -

gas tubes for sale of your readings, and
their cost.

7. Under separate cover I am
sending a copy of one of my articles when
there is reference to you, p. 13-14. A
more ~~or~~ extended biography will appear
in the March issue of this periodical.

Very Sincerely yours,

R. L. A.

Directors : Richard March, Thurairajah Tambimuttu

5501
5/7/8

PL Editions Poetry London Ltd

EDITED BY TAMBIMUTTU 26 Manchester Square London W1 WEL 8178

338 East 87 St NYC

16 February 1955

Dear Prof. Archibald,

In reply to your queries the first number of Poetry (London) was published in December 1938 and marked on copy January -February 1939. The clipping I sent you appeared in The Times of Ceylon. The Atlantic monthly Indian Number was published in October '53. Two Nicholson Watson books were not called Modern Reading But SELECTED WRITING edited by by Reginald Moore, poetry selected by Tambimuttu. The issues in question are Number One which I believe was published in 1942 (I am not sure) and the issue of Winter 1944. I have a copy of the last. I suggest you write to Alfred Zwemmer, Bookseller ~~who will get copies~~ Charing Cross Road, London who will get copies for you cheaply, or insert an ad in THE NEW STATESMAN AND NATION 10 Great Turnstile, High Holborn, London W1. Their Reader's Market charges 2 shillings for first word and 10 pence for each subsequent word, including forwarding replies. I got ~~number 1 and 2~~ number 1 and 2 about five years ago at 2s and 3s by advertising there. If you fail to get copies of this, and anything else you want in this manner, please let me know. PLAYTIME has neither Kathleen's nor my name on it, but the poems were written by us both. You could write to Nicholson and Watson saying it's for your collection and they will rustle up a file copy for you. Ditto with SELECTED WRITING, I guess. Their address 26 Manchester Square London W.1 After I left my firm in 1949 it was carried on by Richard March with Nicholas Moore, Ronald Bottrall and Ronald Duncan as co-directors. I founded the two firms Mandeville Publications and William Campion ~~and~~ as general publishers before I left, in a desperate effort to off-set losses on E.P.L. After I left E.P.L. merely brought out the books I had already bought: ADVENTURES OF PEDDY BOTTOM by Stefan Themerson, The Palisades of Fear, poems by Ronald Bottrall, The Collected Poems of Keith Douglas, RECOLLECTIONS OF THE GALA by Nicholas Moore, THE RENT THAT'S DUE TO LOVE, An anthology of Welsh Poems tr by Gwyn Williams, The DARKENING MERIDIAN by Richard March and they continued to run POETRY LONDON magazine without my permission. Foolishly I sold 51% of the ~~shares~~ shares in the firm to Richard March and I did not know it was his intention to edge me out, which he did at first annual general meeting and therefore I walked out never to return. Kathleen Raine wrote a letter of protest

published in the New Statesman that he had no business to run PL and continue using my trade mark symbol... the Lyre Bird. March was a neurotic megalomaniac who seems to have got into this mental state by having been a spy for the British during the last war which was wearing to his nerves. If not for March's machinations PL will be still running today. I believe E.P.L. Ltd was sold out to a firm so that its losses might on this firm's books allow them a greater non-taxable profit. Now he has returned the magazine Poetry London to me, which I can edit, if I have the finances. In fact, it is my ambition to publish at least one number of Poetry London-New York, just as a gesture! Ah well.

I had three books of immature verse published in Ceylon. If you advertised in THE ~~NEW~~ CEYLON DAILY NEWS, Lake House, Colombo, I feel sure you will ~~have~~ be able to get copies. Their titles SONGS OF YOUTH 1932, TONE-PATTERNS and OCH.

An anthology I have appeared in: THIS STRANGE ADVENTURE, An anthology of Poems in English by Indians : 1828 - 1946.* Additions to 1948 catalogue; In the fiction section: Stefan Themerson BAYAMUS; Richard March THE MOUNTAIN OF THE UPAS TREE; Ilias Venezis AEOLIA; Wyndham Lewis Absolutism and the Writer (which was never published); the T.S.Eliot book; it's only now I see the 1946 catalogue is nearly as comprehensive as the 1948 one.

I have no tape recordings of readings. Should you want them I shall have to specially do them. From the tape you bought I think you will have found I have a 'strange' way of reading poems. Sheila Shannon Asst. Literary Editor of THE SPECTATOR wrote to say I was the only reciter of poetry on the B.B.C. whose readings sounded as if I believed in the poems. Should you want a recording of my own poems, or a reading of a small anthology of modern poets, I could do it for you. You would know, better than I, how people are paid for such work, if it can be considered work. I suppose most poets would be glad to do it for nothing.

Could you please send me copies of your ~~high~~ biography when it appears in triplicate since the Ceylon papers would be interested, if you could spare more so much the better since the Colombo museum and papers in India would be interested.

When I return to England I may run PL again.

"With many thanks for your kind interest and with best wishes to
...wonderful-hearted endeavours for modern poetry, Very sincerely

*by Fredoon Kabraji, Hind Kitabs, Bombay.

17 Feb 1983

Dear Mr. Tambimuttu,

SSOI

5/7/8

I am much indebted to you for
your rich budget of 14 February - including
rare items of your poetry for my Canadian
Library. I was not earlier acquainted with
your P.L. Pamphlets. The P.L. Ballad Book listed
in your Catalogue were also new to me. I
was interested in learning that you had set out
a 1948 edition of the Catalogue. Your kindness in
trying to get a copy for me is appreciated.
Of course I should be very glad to get the
pamphlets of Rider, W. Moore, & Scribner,
G.S. Fraser. I may add that of editions
P.L. I have Raine's Stone and Flower,
Moore's The Glass Tower, Reeves' The Impassioned Sea,
Douglas' Collected Poems, Brooks' The Modern Poet,
and the Tradition, Williams' The Kent that Drove to
Love, Bottrall, Calisates & Dear, Massie's Mountain,
and the Upas Tree.

I am not interesting in buying
manuscripts. Already in my Library
are about 23000 volumes of books,
these are likely to be well cared for.

What you write about the pamphlet
for George Watling is very interesting; it
would be indeed nice if you find that you
have a spare copy.

I have the 8 vols of New Roads
(Greenwalk Press) ~~which~~ are which
Lambert has your poems.

Do you have any personal connection
with The Force that Trought the Green Fare?

The ^{five} ~~kind~~ of information I got about
you, your family, and your work from
my former student, ^{Edward Lockwood} professor at Jaffna
College for 20 years arrived only about
ten days before your first letter. It came
from the Librarian of Jaffna and is based on
information given by your cousin.
There is a reference here to your published "I'll still be feeling

blue", stating that copies are still available in certain libraries. I suppose that
you do not have a spare copy.

Very sincerely, Graciously, Yours

17 Feb. 5/7/8

P.S. A few further queries

1 You wrote 1) being "Editor two volumes Modern Reading (with Reginald Moore) published by Nicholson and Watson, London".

In a bibliography I find reference to
5 Modern Reading - two volumes published by
 Staples 1941-42. Is this the work referred to
 above? If so, did you assist only in v. 1 & 2.

2 During what years were you associated with
 Nicholson & Watson as in charge of their poetry publishing?

3 Was that your portrait, by August St. John as
 frankness to Out of This War?

4 Are there volumes of poetry published
 in Ceylon: Singhalese Love Song, Tone Patterns,
Ooh still available?

5 When was Penguin Anthology of Religious
 Verse published and by whom edited?

6 Was Stephen Spender "Poetry after 1939" an article
 or a book? When and where published?

Ernest

SSO/
5/7/8

The only collections I published before joining N & W (I joined them when many other firms made me offers) were the 3 PL pamphlets, besides the magazine. 18 February 1955

Dear Prof. Archibald,

With reference to your letter of the 17th: MODERN READING edited by Reginald Moore was ~~was~~ first published by a subsidiary of Nicholson and Watson called Wells, Gardner, Darton and Co, and later on by Staples Press. But what Nicholson and Watson published, in book form, was more or less a bi-annual, or annual, and called SELECTED WRITING edited by Reginald Moore, poetry selected by Tambimuttu. I was associated with but two volumes.

EDITIONS POETRY LONDON was an independant and separate company ~~in which was one of the subsidiary companies of Nicholson and Watson~~ ^{financed by} and run by me on a fifty-fifty share basis and I was entirely responsible for the editing, production, distribution, advertising etc. I believe I absorbed much of the excess profits of Nicholson and Watson so that I had a free hand. After the war when conditions were different and N & W were getting difficult I separated from them and took on Richard March as a ~~partner~~ partner which partnership only existed till the first annual general meeting. I was associated with N & W since 1942.

Yes, OUT OF THIS WAR, contains ~~if~~ a portrait of me by AUGUSTUS JOHN.

I have written to you already about the 3 books published in Ceylon. I think THE PENGUIN ANTHOLOGY OF RELIGIOUS VERSE was published in 1941. Edited by ~~Nichol~~ Norman Nicholson.

Spender's book was published by the British Council in association with Longman's Green in their general series on theatre, ~~printing~~ ^{the novel} etc since 1939. These small books were later collected into one volume SINCE 1939 by Robert Speaight, Henry Reed, Stephen Spender, John Hayward (on Drama, The Novel, Poetry, Prose Literature.) published by Phoenix House ~~in~~ by arrangement with the British Council. POETRY SINCE 1939 was published in London in 1946. Reprinted 1948. Included in 1949 in SINCE 1939.

With best wishes,

T. Tambimuttu

SSD/ 5/7/8
24 Feb 1985

Dear Mr. Tambimuttu,

I thank you for your very
interesting letters of the 16th and 18th instants.
Your patience in answering my numerous
questions is much appreciated.
Herewith I return the clippings you
loaned me; I had the photostat copy made
for my Library collection.
I followed your suggestion about
writing to Nicholson and Watson. ~~could see~~
~~what may come of it.~~

As to my biography I enclose
a list of more than a score of sources.
The best being ^{probably} the British Who's Who
my notes about you have been ~~mentioned~~ ^{in the April issue}
in your letter of the 14th instant.
You wrote that the first number of Counterpoint
was dedicated to you. Will you please give me
details and dates of this publication, ^{reference} which I
do not find. Can you give me a copy of the
dedication?

Did you ever see Poetry Mersey-side?
Then was a reference to it in Poetry
Manchester. But I have tried in vain to
get a copy. So also for Poetry Bristol.

Was not your edition of Kenneth Brooks
work ~~simply~~ (1943) a reprint of the 1939
American edition?

Is your Golden Treasury of Indian
Verse to be published in England?

One of our Graduate Students at
Brown ~~campus~~ is an Indian who taught
physics at Jaffna College last year.

With best wishes and kind

regards, R. A.

338 East 87 Street,
New York N.Y.
24 February 1955

5501
5/7/8

Dear Mr Archibald,

I am sorry the intervening holidays, besides throwing a party for Mr and Mrs Conrad Aiken has interrupted our correspondence. Many thanks for the two issues of MOUNT ALLISON UNIVERSITY MEMORIAL LIBRARY BULLETIN. I found them most interesting. From them I can see you want all kinds of data, including family data, and I will give you a few random notes.

You will remember that in the magazine I had lithographic insets which illustrated poems. There were Gerald Wilde's illustrations to Eliot's Rhapsody on a Windy Night in No.10, Ceri Richards' illustrations to Dylan Thomas' The Force that through the Green Fuse in No.11 and Graham Sutherland's illustrations to ~~several~~ poems by Francis Quarles' Emblems and Hieroglyphics. There was also a centre spread two colour illustration by Henry Moore to a poem by Anne Ridler written in her own hand. Believing in the unity of the various arts at that time, quite wrongly, I liked illustrating poems whence the Poems of ~~David~~ David Gascoyne illustrated by Graham Sutherland, Moore by Freud, Raine by Hepworth. I would myself hate to have any poems of mine illustrated now. These lithographs were my idea and in that sense I had that much to do with The Force that through the Green Fuse. They were sold on publication at one guinea, ~~marked~~ uncut, signed, and separate from the magazine. Some were priced at 10/6.

It seems to me you have missed some of my best publications, notably: Gascoyne's Poems (John Lehmann has remaining stock of this title), Bernard Spencer's Aegean Islands and other poems, Durrell's Cefalu, PERSONAL LANDSCAPE edited by Lawrence Durrell, Robin Fedden, Bernard Spencer, Charles Williams' The Region of the Summer Stars, Ridler's Cain, Bottrall Farewell and Welcome, March The Darkening Meridian, Stefan Themerson's Bayamus, ditto The Adventures of Peddy Bottom, Hamburger's Hoelderlin, G.S. Fraser's Home Town Elegy, but I needn't list them all since you ~~can~~ consult the catalogue In the catalogue besides books I already mentioned you might not find OLD WOMEN by Frantisek Halas which was P.L. Pamphlet 5.

A year before I left Poetry London I also founded the firms of William Campion and Mandeville Publications to help support Editions Poetry London. The latter was parent firm and the other two were its subsidiaries. The first published Jan's Journal by Ronald Duncan and the novel Aeolia by Ilias Venezis. The second published juvenile fiction in book form mainly by Martin Clifford or Frank Richards who created the famous fat boy Billie Bunter, J. Radford Evans and Geoffrey Webb who created the famous B.B.C. character Dick Barton, Private Agent. At this time it was of course within the framework of EDITIONS POETRY LONDON LTD, so that it was with Richard March's collaboration. But it was before our disagreement, when all final decisions were left to me, in spite of March holding 1% shares more than me.

Now for family history, my grandfather was S. Tambimuttu of Atchuvely in North Ceylon who was a distinguished poet, editor, novelist and writer of Tamil operas. He founded the weekly newspaper The Sanmarkapothini and Tribune in 1884. He was also a book publisher, mostly of verse, publishing about thirty biographies and plays ~~xxx~~ in verse, and fifty other books and tracts. Some of them were ancient medical texts which would have been lost to posterity had he not committed the text from easily ~~perishable~~ perishable palm-leaf manuscripts to print. For a year he also ran a free theatre for the village in which his own ~~xxx~~ operas in verse were performed. Our family history from the Portuguese rule which began in ~~1505~~ 1505 is recorded in MANIYAMPATHIYAR SANTHATHI MURAI (or the family history of the people of Manipay) published by my grandfather (The GnanaPrakaser Press at Atchuvely) in 1903. It gives lists of all our relatives (just names) and it is about 200 pages of print. It was compiled by Vinnasithambi from the Portuguese and Dutch ~~tombs~~ ^{and far more records} preserved at Lisbon and Ceylon and from these, since it is a part of history, we know of our previous ~~xxxxxxxx~~ ancestry, ~~which takes from the Royal family of the xxx (the History of the Catholic Church in Ceylon by S. GnanaPrakaser and The Kingdom of the xxx) Live on all that out since I don't want to be reported as calling myself 'royal' in New York, just yet, although it has been written in several Tamil books, and now I am writing a story for the New Yorker and Ceylon Daily News. After this appears it will be all right. Anyhow the book I mention is being translated new for publication in Ceylon.~~

I come from a distinguished literary family. An ancestor Arasakesari translated Kalidasa into Tamil in 1591. With a preface by my uncle S. GnanaPrakaser it is

now available in Ceylon. GnanaPrakaser himself was called ~~the foremost~~ 'the foremost philologist of the Dravidian group of languages' by Rev. Heras of Bombay in his recently published book ~~of~~ on the Indus valley seals. Heras stayed with my uncle for several weeks in Ceylon doing this work of deciphering the Indus valley writing. He did the classic ~~Etymological and Comparative Lexicon of the Tamil Language~~ (Available in N.Y. Public Library) which deals with over seventy languages. If his theories are generally accepted, as they are bound to be in time, Tamil will be found to be a basic element of all Indo-European languages. This is really important work, since all philology has so far been based on Sanskrit and Tamil which is the older language. It was spoken all over India before advent of Aryans. Herodotus says the Termilai from Crete called the ancient Lycians civilized Greece. Besides this major work he has written several classic works on history including his Kings of Jaffna. *Knights by Queen Victoria.*

My great-great-grandfather, Vairamuttu Vidhan's first cousin was Sir Muttu Gumaraswamy, the friend of Palmerston, Disraeli, Lord Houghton, who was the first non-Christian Barrister in ~~the~~ Asia. He opened the Inns of Court to many an Asian according to Lord Houghton in a most resolute manner. His son was the world-famous Ananda K. Coomaraswamy, indologist, philosopher, curator of Oriental Section of Boston Museum. of Fine Arts. His nephews were Sir P. Arunachalam, and Sir P. Ramanathan two of ~~the most important~~ ~~and~~ fathers of modern Ceylon. All these three gentlemen have several interesting ~~and~~ important publications to their credit.

All these may be irrelevant of course for your purpose. More specifically about PL. I am lending you the first notice issued about the magazine. The whole angle of the first few numbers ~~is summarised in the~~ para 3 "Mr Eliot etc..." That is why I did the bold experiment of No. 10 -- poets who have never before appeared in print or in PL. Mostly they had not appeared in print. Some of them have now done well. In spite of what it says on the cover (which was just honorary) the editing was always done by me until my departure for Ceylon. Nos. 1 - Richard March took over. But without Dickens I could not have launched the magazine. It was his enthusiasm for my ideas that made it possible, but after first two numbers he left to join the army so I carried on on my own. After issue of No. 6 I had offers from several publishers and I chose Nicholson and Watson. PL was founded on five pounds.

I championed Dylan when he was not in favour and in first editorial praised him when Auden ruled the roost. I did ditto for George Barker, ~~Gascoyne~~ Gascoyne and ~~other~~ others. G.S. Fraser now so prominent ~~had his first three collections published by me.~~ All the new poets published by Eliot in his list since Auden and Spender made their reputation in my ~~magazine~~ magazine -- Norman Nicholson, Anne Ridler, Lynette Roberts, W.S. Graham, Lawrence Durrell, as well as poets in many another list. The fact is ~~POETRY LONDON~~ POETRY LONDON was at that time authoritative, as Eliot himself said, and a single appearance ~~in it~~ in it meant much. If you want ~~data~~ data of this sort, of the literary importance of PL do let me know. ~~I don't think I have a copy of~~ ~~the~~ ~~magazine~~

I don't ~~think~~ think I have a copy of ~~the~~ pamphlet for Watling. There's a ~~hard~~ ordinary paper copy pasted in my scrap book. You might advertise in England or have this photo-stated. As for PL pamphlets I'll have to rummage through yet another lot of papers and drawers and I'll see if I have spare copies.

I am sure you can get anything you want by advertising as I suggested in England, and writing to Foyle's and Zwemmer's of Charing Cross Road.

Am sorry the letter is so scrappy and rambling, and now I have to stop.

Yours most sincerely,

T. Tambimuttu

I am married to Safia Tyabjee, of the prominent Bombay family. Married in 1951. The short stories I write now are all about Atchuvely villages where I was born. My background is well seen in THE POMEGRANATE TREE published in the New Yorker Nov. 13 1954 and ELIZAM The Reporter Dec 30 1955. The whole lot of stories in a book A HANDFUL OF RED EARTH going round of publishers (the earth of Atchuvely is red). THE GOLDEN TREASURY OF INDIAN VERSE is major project I am working on, ~~the~~

5581
5/7/5

26 Valley Road
Milton, Mass.
26th February 1955

Dear Professor Archibald:-

Just shortly before I received the long letter from the Jaffna College Librarian with details about Tambimuttu I noted a brief item in a recent issue of the "Morning Star", a Christian weekly newspaper which is published in Jaffna, Ceylon. It was to the effect that Richard Hitchcock (son of a former missionary in the American Ceylon Mission) had furnished a map of Atchuvely for M J Tambimuttu (the poet) who was writing a history of Atchuvely(?).

I knew of the Hitchcock family and had visited Mrs H. and her son Richard outside of Boston back in 1936, shortly before we went out to Ceylon.

A telephone call to our American Board office on Beacon Street netted the address of Richard and I sat down and jotted down a note to him asking for information about the elusive poet. At the time I didn't know that he ^{was} working in the N Y Public Library. Before I had his reply came your note stating that you'd had communication directly from Tambimuttu through the intervention of "someone at the Public Library". A day or so later came Hitchcock's letter. You'll be interested to read it. It gives some more points about the man which may help to make your picture of him more complete.

I've written Hitchcock and thanked him. It isn't necessary to return his letter.

We had quite a Brown gathering here yesterday afternoon for a short time: Mr and Mrs Leslie Swain (whom we'd talked with
1908 1911

for a half hour at the Jaffna Airport in Ceylon in Dec.1953)
my room-mate Francis Enslin ('25); his father ('01); Pat (my
wife, '23); her father (L M Patton, '00) and myself ('25).

Regards to you.

Sincerely,

Edson

* This opportunity is now closed to Ceylon residents

26 Valley Road
Milton, Mass.

1st March 1955

Dear Prof. Archibald:-

SSOI

5/7/8

In checking through my correspondence I find that I failed to answer your question ~~of~~ about Singapore. This is the ~~former~~ British naval base south of the Federated Malay States. Up until the last few years ^{many} hundreds of Jaffna Tamils from north Ceylon (having completed their high school education) migrated to Singapore and the FMS and found lucrative jobs in Government services (post, telegraph, railway, medical and clerical services). In a few years they were earning salaries that were twice as big as they'd get in Ceylon. They could retire fairly early ^{and} generous pensions. * Tambimuttu's father ^{was} (or relatives ~~of~~ were) in this service.

Edsm

1 March

5501
5/7/8

Dear Mr. Tamburini,

I am very grateful for
your further interesting and helpful letter
of 24 February. ^{concerning my name - suits me in that sense} I shall later return
the PL Circular which I am kindly loaned.
I hope soon to be able to prepare the
sketch of my and Jan work for my
April article.

One little point puzzles me.
In your letter of 9 February you wrote:
"The M.T. on the Faber book stands for
Mary James which I nowadays never use.
The T stands for my real name - Thuringah
bay which I would normally be known in Ceylon
if we had taken the Western fashion adopted
by my grandfather's surname". So you mean
that my grandfather's surname was Mary James
You seem to be referring to him as S. Tamburini.

~~Our letter of 24 February crossed.~~
Cordially
P.L.A.

3 March 1953

550/
5/7/8

Mr. M. J. Tambimuttu
338 East 87th Street
New York City

Dear Mr. Tambimuttu,

I enclose a statement
concerning a library which I have been
developing for nearly 50 years

Recently, and for some time to
come I ^{have been} ~~am~~ devoting a great deal of
time to collecting in the library discs
and magnetic tape from which the
voices of poets and dramatists may be
heard. Already I have recorded

the voices of 150 poets and dramatists,
most reading their own poetry, but sometimes my
recorded lectures. In some cases I have
a tape-recording of my lecture in New York,
last month.

Now for the volume I expect to
publish with a description of all
my recordings, I have also bibliographies

and biographies. ~~May~~

Of course I have your Poetry in Wartime (1942) and T.S. Eliot, a symposium (1948) of which you were joint editor. Also I have Poetry London, of which you were once editor, complete except nos. 1 and 2. I have also J.M. Lindsay's Sailing Tomorrow's Seas (1948) to which you contributed the Introduction.

Now, may I ask for your full name, the place and year of your birth and information concerning your ~~career~~ ^{education} ~~career~~ ^{appointments, etc} career, Degrees and honours received. I should also be most grateful for references to places where all of your poetry ^{has been} published. If you have not published a separate volume of poetry I want to give references to all of the single poems published.

~~I am of~~
I trust that you may incline to grant my requests for whole-hearted cooperation in this project, ~~which will~~ ^{where} in a short time Mount Allison University will have the finest collection ^{of your poems} in existence in our place.

Very sincerely yours

P.S. Can you suggest when I might purchase (at a considerable premium) copies of Poetry London, nos. 1-2.

Ceylon Daily Times
27 January 1950

TAMBIMUTTU

29 January 1950

V5501
10/2/50
VERY
INTERESTING
PEOPLE

WHAT manner of man is this Tambimuttu, poet, publisher, designer? Now back in Ceylon, this rather bizarre personality is surely worth a considered assessment. For he seems either to be misunderstood or not to be understood at all.

How much is known of him?

First name among the "T's" in a textbook used in English schools—"The Literature of England 500 to 1942" by William J. Entwistle and Eric Gillett—is Tambimuttu. He is mentioned among prominent names as a promising young poet.

The British Council, in their "Poetry Since 1939" chose the cover of Tambimuttu's "Poetry London" for their cover—as the appropriate symbol for the period.

In a textbook used in American and English universities, a book which has gone into seven editions, "Auden and After: The Liberation of Poetry 1930-1941", the last chapter, "The Liberation of Poetry", is about Tambimuttu.

If you look at the "Penguin Anthology of Religious Verse" you will find names like Gerard Manley Hopkins, Thomas Hardy, T. S. Eliot, D. H. Lawrence, G. K. Chesterton and Tambimuttu.

Those in brief, are the credentials of Tambimuttu poet. It is not everyone who cares to read him or who can read him. But that can be said of almost every poet. The fact remains that this young man from Ceylon has earned a worthy place in modern poetry.

But there is an even more important part of Tambimuttu and poetry. I mean his role of

coverer and nurturer of poets. Here, again, are the credentials. A recent American anthology edited by Kenneth Rexroth says:

"Strictly within the field of poetry the magazine that has moved the most mountains is Tambimuttu's 'Poetry London'. In the first issue, on the very eve of war, Tambimuttu published a 'letter' which sounded less like a literary manifesto than a series of excerpts from the Tao Te Ching and Chuang Tzu. Speaking as an oriental, with perfect confidence in his non-European background, he was able to marshal a 'history' of Western civilisation in terms of causes, diagnosis, pathology remedies, behaviour and prognosis, with a cogency and insight which very few English poets could have mustered. The effect seems to have been galvanic. Poets rallied to him immediately. For all the years of the war he published the best verse and the newest verse in England. Without Tambimuttu the picture might have been different, more like America where the generation that came up during the war is still struggling for a hearing".

Tambimuttu has been publishing for eleven years in England. He started with £5 capital and launched the first number of Poetry London with his friend and collaborator, Anthony Dickins, grandson of the famous orientalist. After six numbers the publishers were chasing him. He came to terms with one firm and all through the war his influence in the publishing world as a discoverer of new talent was considerable.

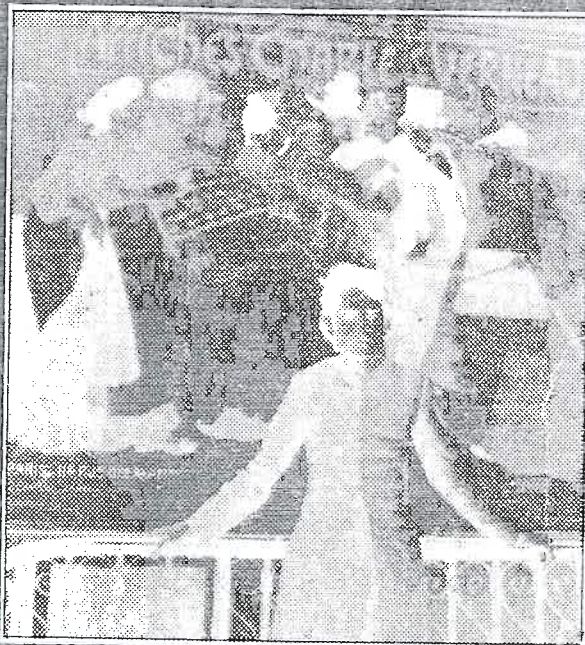
His Poetry London authors have included Wyndham Lewis, Jacques Maritain, David Gascoyne, Kathleen Raine, the Spanish dramatist Lorca and Keith Douglas.

Then there is Tambimuttu, designer. For this man was not just an ordinary publisher of books without regard to style in typography or the art of the book cover. "Graphis", the Swiss art magazine, in its number on British book production during the war years gave the first 24 pages to one of Tambimuttu's books, the place of honour in the illustrated books section and the highest number of entries in the book jacket section.

In the National Gallery Exhibition, "English Book Illustration Since 1800", Tambimuttu's magazine was the one selected of any periodical which appeared after 1927.

In the current exhibition "The Art of the Book Jacket" at London's Victoria and Albert Museum, with exhibits from 20 countries, you will find several "Poetry London" book jackets. One of Tambimuttu's own designs—for "Poesie", edited by Pierre Seghers—is included among work by such as Picasso, Arthur Rackham, Alvin Lustig and Jan van Krimpen.

Victor Lewis

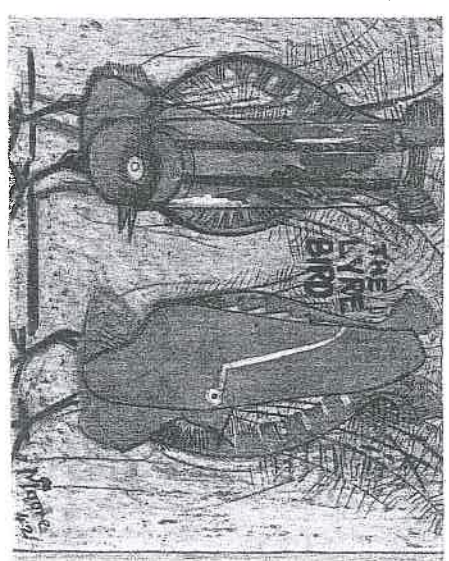


5001
10/12

Lund Humphries

POETRY

LONDON



POETRY

LONDON

Edited by
TAMMIMOTTU

This prospectus is a miniature of the magazine which measures 7 1/2 x 9 3/4 in. The cover is by Henry Moore.

"There has been no other periodical since the Great War that has gathered so many poets into its pages."

FRANCIS SCARFE in *Studen and After*

"*Poetry London* is always exciting . . . is the best unofficially produced poetry display of the year."

STEPHEN SPENDER in *The Observer*

"This is a journal for the connoisseur of poetry, for without exception there is a poetic compulsion in all the poems and a full range of technique within the stream of modern poetic development, with a freshness of idiom and image . . . The cover design is by Henry Moore. The nature of the lithographs has evoked considerable interest among students of art."

ROBERT ARMSTRONG in *Poetry Review*

The first number of *Poetry London* was published early in 1939, at a time when the *New Verse* school of objective observers held the field in serious poetry, and from its inception it became the recognised magazine for the younger poets, many of whom gained their reputations through first appearing in its pages side by side with such already established poets as Stephen Spender, Louis MacNeice, George Barker and Dylan Thomas. It was not a platform for the New Romanticism, which was then beginning to raise its head, but opened its pages to all schools equally, and gave a valuable opportunity to those whose poetry did not fit into any of the currently accepted categories.

As the editor pointed out in his letter in Number 11 (September-October 1947), it is fitting that *PL* should celebrate its return to *regular bi-monthly publication* at a time which is in some respects similar to 1938, and when "there are still critics who consider literature as illustration for their social theories or attempt to find the goodness of a poem from its prose argument and the 'truth' of what is being said".

PL is the only magazine devoted to the publication of poetry and its criticism which remains free from all ulterior affiliations; which is authoritative, but not stodgy; which is

modern, but not in search of the merely new at the expense of all critical standards.

We feel that such a magazine is particularly needed at this time, as it was at the time of its inception, when there exists both a confusion of values and a tendency towards movements which allow any kind of verse to get by provided it satisfies their ideological tenets. Moreover the war-time boom in poetry is over, and it is no longer so easy for poets to get their work published, or for discriminating readers to get the kind of poetry they want. The boom has thrown up a great many false reputations which are fading away, but now, in the aftermath, there is a danger that the genuine talents will get swallowed up too with the others. *PL* is a safeguard against this. Its sole criterion is quality, and those reputations which deserve to remain will do so.

Contributors to *PL* have included—Kenneth Allott, George Barker, Ronald Bottrall, Alex Comfort, Walter de la Mare, Keith Douglas, Lawrence Durrell, Gavin Ewart, G. S. Fraser, David Gascoyne, W. S. Graham, Pierre Jean Jouve, Sidney Keyes, Alun Lewis, Louis MacNeice, Charles Madge, Fred Marnau, Henry Miller, Nicholas Moore, Pablo Neruda, Norman Nicholson, George Orwell, Boris Pasternak, Hugh Gordon Porteous, F. T. Prince, Kathleen Raune,

Herbert Read, Anne Ridler, Alan Rook, Rainer Maria Rilke, Francis Scarfe, Edith Sitwell, Bernard Spencer, Stephen Spender, Ruth Spiers, Dylan Thomas, Ruthven Todd, Henry Treece, Vernon Watkins, Charles Williams, David Wright.

The following artists contribute to *PL*: Henry Moore, Graham Sutherland, Ceri Richards, Mervyn Peake, Lucian Freud, John Craxton, Max Ernst, Joan Miro, Yves Tanguy, Alexander Calder, S. W. Hayter.

On a following page you will find a subscription form, and it would help us in carrying out our aims if you would fill this up, as a magazine of high quality must depend first and foremost on its regular subscribers for the support it needs, and which we hope you will want to give.

Poetry London is published by

EDITIONS POETRY LONDON LTD

26 Manchester Square W1

PRESS NOTICES

"... quite the most important periodical of its kind that we have had for many years."

CATHOLIC HERALD

"Mr. Tambinutu is to be congratulated on his editorship of *Poetry London*. He has made it a magazine for working poets and not for newspaper versifiers, and anyone interested in contemporary poetry should become a subscriber."

THE SPECTATOR

"Beautifully produced and including contributions of very high merit, it is illustrative of the cultural and aesthetic forces to be found in the contemporary world."

MANCHESTER EVENING NEWS

"... proves that the advanced modernist movement is no longer confined to a small intellectual minority, but is now firmly established."

IRISH TIMES

"... a high general level and variety in the contributions."

NEW STATESMAN

"No-one who is interested in modern poetry can afford to by-pass *Poetry London*, each issue of which is always vivid and invigorating."

WESTERN MAIL

70 POETRY LONDON, 26 Manchester Square, W1
or your bookseller

I enclose Postal Order/Cheque for £ s. d. as a

subscription to *Poetry London* for Year/Months

to start with No.

(Copies of Nos. 11 and 12 are still available: all other previous numbers are out of print.)

NAME.....

ADDRESS.....

The following friends of mine would be interested in receiving this circular:

SUBSCRIPTION RATE

16s. per year (including postage)

SSD 1
5/7/8

MOUNT ALLISON MEMORIAL LIBRARY
SACKVILLE, NEW BRUNSWICK

OFFICE OF LIBRARIAN

February 6th, 1953

Dr. R.C. Archibald
Brown University
Providence 12, Rhode Island

Dear Dr. Archibald:


Thank you for sending along Notes for the Bulletin. I have checked v. 250 in the records and find pockets 6 - 12 are empty.

We have received v. 5, 1953, Journal of the International Folk Music. Re Tambimuttu's editorship of Poetry London, I beg to say v. 4, no. 4, November - December 1948, was the last issue in which he appears as the sole editor. Vol. 4, no. 15, May 1949 is shown as (Richard March) joint editor with him, and with v. 4, no. 16, September 1949, Richard March and Nicholas Moore are shown as the editors. I cannot locate any biographical data in Poetry London about Tambimuttu. Did you wish me to look elsewhere for general information?

We do not have in the MMAML either Alouette or Come A'Singing by Marius Barbeau. I will see if I can get copies of these.

I have received a copy of the export order for the oak card catalogue cases, so expect they will be arriving before too long.

Yours sincerely,


Olga B. Bishop,
Associate Librarian

OBB:rw
Encl.

550/
5/7/8

MOUNT ALLISON MEMORIAL LIBRARY
SACKVILLE, NEW BRUNSWICK

OFFICE OF LIBRARIAN

February 13th, 1953

Dr. R.C. Archibald
Brown University
Providence 12, R.I.

Dear Dr. Archibald:

The covering of the pipes in the Vault Room has not made an appreciable difference in the temperature. We have checked it over a period of several days and find that when the room is closed the temperature goes up sometimes as high as 75°. If we keep the window open slightly, it brings the temperature down to around 62°. We cannot leave the window open at night without some kind of guard, so at the present time we have the temperature ranging from 62-75° - this with the radiator closed off.

Re Oxford Poetry: I thought we had a continuation order with Blackwell's but the 1952 issue has not arrived. I have written them about this and as soon as I hear from them, will take action upon it and transfer the order to Wilson's.

The second meeting of our Poetry Group since Christmas is tonight. We are studying John Donne. The next which will be sometime in March will be devoted to Pope. We have not finally made a decision about the April meeting. It will either be one of Christopher Fry's plays or an evening of records in the M.M.A.M.L.

I have checked Tambimuttu but am sorry to say I cannot find very much about him. I have already given you the dates of his editorship of Poetry (London). In 1942 he edited a book called Poetry in Wartime. In the write-up for the book which appeared in Poetry (London) No. 7, October to November 1942, the following information is given:

Dr. R.C. Archibald, p. 2

"Mr. Tambimuttu has made a reputation as the editor of the only periodical devoted to verse by young writers which began after the war started.

This anthology is unique in that it is not an anthology of 'war poems', but a collection of the best poems written since the beginning of war — some of which are also 'war poems'. While some well-known poets, such as Herbert Read, Stephen Spender, and George Barker are represented, the majority are members of a younger generation not yet known to the general public. Most of them have contributed to Mr. Tambimuttu's magazine, but there are many poems which have not before appeared in print. The reader will, we think, be surprised and excited to discover the vitality and the novelty of the poetry of recent years."

The next thing I can find listed is a book published by Fortune Press, 1944, entitled "Sailing Tomorrow's Seas", in which he wrote the introduction. J.M. Lindsay is the editor of this. In 1948, as you probably remember (we have the book in the M.M.A.M.L.), he was joint editor with Richard March of "T.S. Eliot: A Symposium", London, Editions Poetry, 1948, which was brought out to commemorate Eliot's sixtieth birthday. He also wrote a poem for Eliot's sixtieth birthday, "Natarajah: a poem for T.S. Eliot's sixtieth birthday", Editions Poetry, 1948.

I had hoped that Poetry Review might contain a write-up about Poetry (London) when it was first published in 1935 or when it was revived in 1947, but the only thing I can find is a note to the effect that No. 12, which is dated November-December 1947, was now available.

I am sorry I can find so little information for you. It will be interesting to have the magnetic tape recording of his lecture.

Thank you for the information that the

Dr. R.C. Archibald, p. 3

gramophone is to go into the Board Room when the new catalogue cabinet is installed.

I received a paper clipping from Elsie Pomeroy last week to the effect that her sister has passed away. It would look as if at long last, Miss Pomeroy will be able to visit us this summer.

Yours sincerely,

A handwritten signature in cursive script, appearing to read "Olga".

Olga B. Bishop,
Associate Librarian

OBB:rw

May 1, 1953 5/7/8

Registra

University of Ceylon,
Colombo, Ceylon

M. J. Tambimuttu,

My dear Sir, I understand that the
 Poet and Lecturer who has been living
 in London since 1938 was a graduate of
 your University. May I ask: ~~During~~
~~what~~ What is his full name? What was the
 place, and the date of his birth? During
 what years was he at your University
 and what degrees did he get and when?

That I am not an idle
 inquirer you may verify by referring
 to my biography in the British
Who's Who.

Very Sincerely Yours

5501
5/7/8

Embassy of Ceylon

May

2148 Wyoming Av. NW,
Washington, D.C.

Gentlemen, May I secure from you a
little information regarding one of your
citizens who is, I believe, in this
country at the present time. I refer
to the poet and lecturer

M. J. Tambimuttu
born and educated in Ceylon but prominent
as poet and editor in London, since
1938 at least.

For what names does his initials stand?
What is the date and place of his birth?
Did he graduate from the University of
Ceylon?

The enclosed memorandum
will explain my interest; in my
Library are a number of volumes of poetry
by Tambimuttu and almost a complete
set of his periodical Poetry London.
Very sincerely,

Mr. Edwin Loewood
26 Valley Road, Milton, Mass.

31 Dec. 1954 ⁵⁵⁰¹ 5/7/8

Dear Edson,
Cardinal Greetings. I was
glad to learn that you are once more
in this country and ~~shall~~ hope that
you may fit to Bram sometime and drop
in on me for a chat.

I've wondered if you might possibly
be able to get information for me about
a Ceylon Poet M. J. Tambimuttu
still a citizen of that country although he
has lived and worked in India, and since
1938 at least in London. In this year he
founded and published in London a remarkable
poetry journal called Poetry London (now
extinct after 23 numbers were published). He
published also poetry by numerous other poets
On T.S. Eliot's sixtieth birthday he brought
out a valuable T.S. Eliot: Symposium London
1941. In February 1953 he lectured ^{in New York} Contemporary
English Poetry I have a tape recording of
this.

No biographical sketch of M.J.T. appears in any ordinary source. I would like to know about him:

- a) His names M. J.
- b) the place and date of his birth
- c) about his education with dates.
presumably he graduated from a College in India. I sent a letter of inquiry to the Secretary of the University of Ceylon but never received any reply.
- d) other information about his career.

Can you perhaps help me to secure such information?

With all good wishes for the New Year and
Very cordially yours.

26 Valley Road
Milton, Mass.
4th January 1955

5501
5/7/8

Dear Professor Archibald:-

It was good to have your letter of the 31st December. I'm disturbed (and puzzled) that somehow your name wasn't on our list of friends to whom we send our annual letter (Glimpses). You should have been receiving them regularly.

On my one visit to Brown (Saturday, 18th September) all the offices were closed except the Registrar for the Graduate School. Consequently I didn't meet a single one of my professors. One of the members of the staff of Jaffna College in Ceylon is studying Physics in the Graduate School this year. He is K C Jacob a young Indian Christian (about 27 years old). It's possible that you may have met him. He's taking a course in Differential Equations with Professor Adams, who has been very kind and helpful in making Jacob feel at home. It was in connection with Jacob's admission that I made the trip to Providence in September.

Mrs Lockwood hasn't been in very good health since our return to America in July and so I haven't made the trips I'd expected to make to Brown later in the fall. However, I'm happy to say that she is greatly improved. At Christmas we had all four boys here ^{and Nancy, our daughter-in-law}

with us at Father Patton's home, and the reunion was enjoyed by every single one of us. To me fell the job of roasting the 10 lb. turkey for the Christmas dinner.

I'm greatly interested in your questions regarding M J Tahimuttu. I am fairly certain that I can get the information you want concerning him.

The Librarian at Jaffna College in Ceylon will be able to get the details for us.

While we're waiting for the Librarian's reply you may be interested in my impressions, which I believe are fairly correct.

(a) He is a Jaffna Tamil--i.e. from the small minority community at the northern tip of the Island. It is therefore likely that he was born a few miles from Jaffna College, where I've been working since 1936.

(b) Within the year 1953 he ran a series of short articles on life in a Jaffna village for the "Times of Ceylon"- evening ^{daily} newspaper published in Colombo. Most of these articles I read. He showed a fine command of the English language, coupled with a rare sense of humor.

(c) He has had an~~y~~ article (or story?) published in the "New Yorker" a few years back (date?).

I shall get off my letter to the College librarian in today's mail. We should have an answer from him within 3 or 4 weeks at the most. Cordially yours, *W. S. S.*

5501
5/7/8

MANDEVILLE PUBLICATIONS
EDITIONS POETRY LONDON. WILLIAM CAMPION (PUBLISHERS)

45, GREAT RUSSELL STREET, LONDON, W.C.1

LANgham 5389

Professor R.C. Archibald,
Brown University,
Providence R.I.

24 January 1955

Dear Sir,

We thank you for your letter of 17 Jan and append
hereunder list of titles of Poetry London still available:-

C. Brown ✓ Collected Poems—Keith Douglas. 12/6d.
✓ Modern Poetry & the Tradition. 12/6d.
Palisades of Fear. R. Bottrall 6/-d.
✓ Rent that's Due to Love.
Prof. Gwyn Williams. 7/6d.
✓ The Glass Tower. N. Moore. 8/6d.
✓ The Imprisoned Sea. J. Reeves. 6/-d.
Mountain of the Upas Tree.
Richard March 7/6d.

48/
Wilson
10 Feb

Trusting we can be of further service,

Yours faithfully,
MANDEVILLE PUBLICATIONS.



AEG/PL

JAFFNA COLLEGE LIBRARY

550/
5/7/8

From:
THE LIBRARIAN

JAFFNA COLLEGE LIBRARY,
VADDUKODDAI, CEYLON.

Edson C. Lockwood Esq.,
26, Valley Road,
Milton, Mass. U.S.A.

31st Jan. 1955.

My dear Sir,

Please find enclosed details needed on Poet Tambimuttu. I framed 10 questions, based on the enquiries of Prof. Archibald, to be answered by a cousin of the Poet. I think all the 10 questions are answered well and these details should satisfy your Professor. For further details the Poet himself is the best source. His New York address is also given in the annexed sheet.

If I can be of further service to you in this connection it will be always a pleasure. Please acknowledge the receipt of this letter.

Yours Sincerely,

K. Sellaiah

K. Sellaiah, Librarian.

SSS/
5/7/8

PARTICULARS ABOUT POET THAMBIMUTTU'S
WORKS AND CAREERS

Q.1.His Name in full (What his M and J stands for)

Meary James. He has now dropped his initials M.J. and goes as Thuraiirajah Thambimuttu, Thuraiirajah being his home name.

Q.2.His parents' full names and place of birth;

Henry Thambiturai Thambimuttu and Mary Ponnamma Thambimuttu (nee Santiapillai). Both born at Atchuvely, Jaffna, Ceylon.

Q.3.His place and date of birth and an account of his early education:

Born 15th August, 1915 at Atchuvely. Earliest education at Atchuvely, and Singapore for a year. Later St Joseph's College, Trincomalee till 1928. Joined St Joseph's College, Colombo in 1929. Finished reading all the books in the library at St Joseph's College at Trincomalee, and then used to borrow books from the priests.

Started composing verses from about his 8th or 9th year. Published his first book, "Song of Childhood" a collection of poems, at the age of 12. He set the types for the printing himself at his grandfather's press at Atchuvely. (His grandfather was the late S.Thambimuttu, Poet, Editor of a Tamil paper for about 50 years, dramatist, playwright, and philanthropist. Published Tamil Medical works in Ola leaves. According to traditional poet-practice these works were kept secret by the family).

Thambimuttu (James) was a violinist in St Joseph's College, (Colombo) orchestra. Won gold medal for elocution in St Joseph's (Colombo). Came 3rd in vocal music at the same College.

He comes from a family of prize winners at St Joseph's College which was the subject of reference in the "Times of Ceylon" once.

When in the Senior form one of his songs quotes "I'll still be feeling blue" was recorded in England. Copies which are still available in Ceylon. The song was published in London by Peter Derekand Co.

Q.4.His University education if any and degrees obtained:

Won an exhibition in science (Botany) to the Ceylon University being more concerned with composing poetry and songs he left the University of Ceylon after one year.

Q.5.& 6. His books and Magazines:

Names of some of the songs by him. "Colombo Moon", "Jeanette",

"Varsity Girl", "Hindu Love Song", "Serenade" (Words in French by Paulinus Thambimuttu), "Mamie", "Wellawatte Baby".

Early literary attempts were published in the "Ceylon Daily News" Blue Page for children, St Joseph's College Magazine, Annuals and University College Magazines between 1934 and '38.

Later books: "Singhalese Love Songs", "Tone Patterns" (Surrealist Poems), "Och", "Tone Patterns" published in 1936 but consisting of some poems published during the years from 1932 to 1933. The book is dedicated to "Miriam" daughter of Dr Paul E. Pieris now Mrs. F.R.G. Saram.

During this period he passed the Clerical service exam and was attached to the Public Works Department. Left in a few months as an adventurer to London (1938).

Started the first poetry Magazine in London (Poetry London) in 1939 with Anthony Dickens as co-editor.

Other books: "Out of this war" - Fortune Press 1940.

"Nadarajah" a poem in honour of T.S. Eliot.

"Poetry in War Time" an anthology edited by him, published by Fabour and Fabour in 1942.

His poems "Invocation to Laxmi" etc. appear in Penguin anthology of religious verse.

He was attached to Harold Nicholson & Co. (London) in charge of their poetry publications.

References to him are made in "The Literature of England A.D 500 to 1942" by Entwistle and Gillett (Longmans), and in "Auden and after" by Francis Scarfe and also in "Poetry after 1939" by Stephen Spender. Edited symposium "T.S. Eliot" for Editor's poetry, London in 1948 in collaboration with Richard March. HIS LATEST WORK IS A NEW VOLUME OF VERSE titled "India Love Poems" in collaboration with G.V. Vaidya and others.

Q.7. His address:

338, East 87 Street, New York. N.Y.

Q.8. Is he married and if so, whom?

Yes. - to Safia Tyabjee.

Q.9. His close relatives in Ceylon:

Father: H.T. Thambimuttu in retirement at Atchuvely, Jaffna.

Brothers: 1. Rev Father F.O. Thambimuttu, General Manager of Catholic Schools, Eastern province, Batticaloa.

2. Paulinus Thambimuttu of the Education Department, Colombo (Head of the Teachers' Widows pension Branch)

3. Augustine Thambimuttu, Lecturer in English, Govt Training College, Maharagama.

4. Joseph Thambimuttu, Asst Food Controller, Kalutara.

5. Chrysanthus Thambimuttu, Chief script writer, Commercial Service, Radio Ceylon.

and sister; 1. Josephine. Married Frank Pinto, Asst Govt Analyst, Analyst Dept, Colombo.

Q.10. Are his books or Magazines available with anyone in Ceylon?
Yes - with Rev. Fr. F.O. Thambimuttu, Augustine Thambimuttu and

SSD/
2/7/2

26 Valley Road
Milton, Mass.
5th February 1955

Dear Professor Archibald:-

Mr K Sellaiah, the librarian at Jaffna College, has done his usually thorough and prompt job for us with regard to the poet, M J Thambimuttu. I enclose his letter and the two pages of typed details he obtained from a cousin of Thambimuttu's.

You will be glad to know that Thambimuttu is in New York. His address is included with the other information.

Atchuvvely is about 10 miles from Jaffna College at Vaddukoddai.

If you have further questions I'll be glad to see whether I can answer them for you.

I hope to get down to Providence sometime soon. I shall contact you personally.

Best regards.

Sincerely yours,

Edson

5501
26/5/58 5/7/8

My Dear Stan,

Your librarian Mr. Sellarajah has indeed sent just such information as I desired. A few further questions are suggested: -

In answer to Q.3 the memo states:
"Born 15 August 1915 at Atchavelly. Earliest education at Atchavelly, and Singapore for a year. Later at St. Joseph's College Trincomalee till 1928. Joined St. Joseph's College Colombo in 1929."

Is the Singapore "here" mentioned some place in Ceylon? Is St. Joseph's College in more than one place, Trincomalee and Colombo?

~~Does~~ St. Joseph's College in any way relate to the Univ. of Ceylon?

Would it be possible to purchase in Ceylon Tambimuttu's books of 1936. There listed are "Sinhalese Love Songs", "Tone Patterns", "Och", etc. etc. I should perhaps write to me of his brother

Whose addresses are given?
It is no use to write to
Tambimuttu in NY. He does not
answer letters - as I have twice
verified.

I am writing to England for his
Penguin Anthology of Religious Verse and
his "I'll still be feeling blue".

~~I'm glad to learn~~

I'm glad to learn that you are
soon to be in Providence.

Cordially very faithfully

338 East 87 St
New York N.Y. 5/7/8
9 February 1955

Dear Professor Archibald,

I am ashamed I neglected to reply to your letter, which you very kindly wrote, after my lecture at the Y.W.H.A. The letter was unfortunately lost, but fortunately I have mimeographed form you sent me, and therefore I am able to write to you. I should have written long ago, but I have been putting it off daily, and today I had a phone call from Mr Hitchcock of the New York Public Library, who again reminded me of your letter.

K You asked me for a 'potted' biography. Born August 15, 1915 at Atchuveley, Ceylon. Educated at Atchuveley, Trincomalee and Colombo, Ceylon. Read for a science degree at the Ceylon University College but did not complete course. Three collections of poems published in Ceylon and a jazz song in London before going to England in 1937. Composed a whole jazz ~~musical~~ musical comedy 'Tea Time in Ceylon' parts of it played at the Regal Theatre, Colombo. Founded magazine Poetry London in December 1938, which I edited until 1949, when I gave up publishing owing to heavy losses of my firm EDITIONS POETRY LONDON LTD. (Am sending you a ~~cutting~~ clipping about me, which please return, but you may add the catalogue to your collection, if you like, since my publishing was of an individualistic type, and many of the people whom I subsidised, have made the grade). I think you said you had POETRY IN WARTIME (Faber) Out OF THIS WAR (Fortune Press) and Sailing Tomorrow's Seas. Besides that I was co-editor of T.S.Eliot, A symposium (Regnery, Chicago), co-editor two volumes of MODERN READING (with Reginald Moore) published by Nicholson and Watson, London, joint author with Kathleen Raine of PLAYTIME, Children's poems published by Nicholson and Watson (our name's are not on the title page), and I have published NATARAJA, a long poem for T.S.Eliot (Editions Poetry London), and recently INDIA LOVE POEMS tr. by me with a long introduction (Peter Pauper Press, Mount Vernon, New York. I have been working for the past three years on THE GOLDEN TREASURY OF INDIAN VERSE, dealing with twelve languages, in collaboration with several translators. But all the final versions are by me.

For the past year I have been writing short stories. Two published in THE REPORTER (Feb 2 1954 and Dec 30 1954) and one in THE NEW YORKER (Nov 13 1955). A collection of stories dealing with Atchuveley village where I was born is now going the round of publishers.

I was retained for four months by the Ford Foundation to collect the poems for the Indian Number of THE ATLANTIC MONTHLY. Recently, ~~Enx~~ POETRY (Chicago) have invited me to be guest editor of an Indian number. These smaller schemes (and I have several books of the INDIA LOVE POEMS type in preparation enable me to gather material for THE GOLDEN TREASURY.

I have now been in the U.S. for 2 years and three months and intend returning to India and England, as soon as possible, depending on when my agent sells my book, and perhaps and her story.

In the meantime can I interest you in some tapes of me reading Indian folk poems or Indian ~~plassic~~ poems in translations. From the tape you bought you can judge how I read. Actually, I was thought to be one of the best readers on the B.B.C.

I hope you have been able to get hold of Nos. 1 and 2 of POETRY London. I had three complete runs, bound, and friends who borrowed them never returned them. I have no copies of Nos. 1 - 3, myself. But friends of mine in England may know where to pick up copies. Have you tried advertising in the New Statesman and Nation? Elizabeth Gerson, sister in law of Michael Hamburger I know has Nos 1 and 2 in New York and she may be persuaded to sell if you are still short of these.

Do let me know if I have omitted to answer any of your questions and please forgive the scrappiness of the letter.

Yours sincerely,
T. Tambinattu
T. Tambinattu

Oh yes, you wanted to know my first names. The M.J. on the Faber book stands for Meary James which I nowadays never use. The T. stands for my real name Thuraijah by which I would normally be known in Ceylon if we hadn't in the western fashion

adopted my grandfather's surname.

5/7/8

12 February

Mr. T. Tabinmiller
 338 East 87th St.

New York City

Dear Mr. Tabinmiller,

I thank you for

your most interesting letter of the
 4th instant. I write at once to ask if
 you can send me ^{with the book} now a copy of
 your ~~book~~ book ~~London~~ London ~~book~~ book
 Catalogue of Books Published by
 Edmund Lodge London, Dec. 1946? One
 sentence suggests I am letter suggests
 that you can. I have been trying
 for some time to get a copy of this.
 I ~~now~~ have all 23 numbers of
Poetry London as well as your T.S. Eliot, A
 Symposium, Shaw written to England

to get a copy of Penguin Anthology
Religious Verse.

I shall later write to
you further and return the
shipping on so kindly loaned.

Very Sincerely Yours

12 Feb 1955

Dear Edna,

Today I had a long and very interesting letter from Tambimuttu. I had written to the N.Y. Public Library and one of the staff phoned him that he ought to ~~reply~~ replied to my letter of two years ago. Then he sat down at once. Perhaps too, the waves of your activities had impinged on his subconsciousness. Harsch!

Yours Ever,

A.B.A.

5501
5/7/8

MAP DIVISION,
The New York Public Library
Astor, Lenox and Tilden Foundations

FIFTH AVENUE & 42ND STREET
NEW YORK 18, N. Y.

New York, February 14, 1955.

Dear Mr. Lockwood:

I was glad indeed to hear again from someone in Jaffna College and to hear about your family's activities. I shall be glad to answer your inquiries about my friend Tambimuttu. When I phoned him on receipt of your letter, he said that he had just been on the verge of answering Professor Archibald's letters to him, which he had neglected for some time; that he had been very lax about his correspondence for quite a while; but that now he had turned over a new leaf and was beginning to catch up with his correspondence. Last Saturday evening his wife and he came to our apartment for dinner, and I was able to glean quite a bit of his past history then. I showed him your letter, and he showed me a letter he had just received from his father in Colombo, which was mostly a copy of a long article about him in the "Colombo Observer", and also mentioned my giving him a map of Atchuv^hvely. So it may be that the Morning Star news item which you mentioned was gleaned from the Colombo paper. I had given him some maps of Ceylon and a very detailed topographic map of the Jaffna region showing every house and road; this was some months ago, when he told me he needed them to check up on geographic details for some stories about the Atchuv^hvely district that he is currently writing. As I am a Map Librarian here, I was able to give him some duplicate maps, and have others photostatted for him.

Now as to the specific questions which you ask about him. He and his wife have been in this country about a year and a half, mostly in New York City, where he is engaged in writing, while his wife has a part time position with the Indian delegation ^{to} with the United Nations, and thus has a diplc

MAP DIVISION
The New York Public Library
Astor, Lenox and Tilden Foundations

FIFTH AVENUE & 42ND STREET
NEW YORK 18, N. Y.

New York,

matic passport. Their address at the present is: 338 East 87th St., New York City. During most of his writing career, he has preferred to be known just as Tambimuttu, without any initials; his friends call him Tambi. However, he was baptised: James Meary Tambimuttu. In one of his earlier book of poems, some editor got the initials mixed up as M.J., instead of J.M., and he is mistakenly cataloged as M.J. in many libraries, including the New York Public Library. Later, as I said, he dropped all initials; but his recent books and articles are signed "T. Tambimuttu" - Thurai Rajah Tambimuttu being his Tamil name. He was born in Atchuvely, where his grandfather had founded a school. In his recent stories, much of the background is about Atchuvely and the district around there, as he remembers the stories, from his grandfather, his uncles and his father. At the age of four his father moved with him for a year to Singapore; on their return to Ceylon, they settled in the South, ^{and South East,} most of the time at Trincomalee. His schooling was mostly at St. Joseph's Convent school at Trincomalee, at St. Joseph's College at Colombo, and at the Ceylon University College. He had started studying science at the latter--however, he decided to drop this and went instead to England.

Here he went in for a literary career, and became acquainted with many of the present day British writers, especially the poets. After some of his own work was published, he set up a publishing house of his own called P-L; published a number of books of poetry and prose of the younger British writers; and started a poetry magazine, which he edited from 1940 to May 1949. This was called Poetry (London); after he left, it continued for two years before expiring. Meanwhile, he published a book of

MAP DIVISION
The New York Public Library
Astor, Lenox and Tilden Foundations

FIFTH AVENUE & 42ND STREET
NEW YORK 18, N. Y.

New York,

war time verse in 1941 called "Out of this war"; and in 1948 he collaborated with Richard Marsh, to edit a symposium on T.S. Eliot, called "T. S. Eliot, a symposium", compiled by R. Marsh and Tambimuttu. He had become quite well known in England as one of the younger poets; a text-book of English literature named him as one of the prominent English poets; and indeed his writings in England have very little trace of the Orient about them.

But presumably with Ceylon and India becoming self-ruling, the call of the East prevailed; he returned to Ceylon; started writing about his native land--many poems about Ceylon and various Jaffna places appeared in the Colombo papers, he adopted native dress and used his Tamil name; he married an Indian lady from Hyderabad and Bombay; then came to the United States for a visit. Here he set himself to write a number of short stories with the background of Ceylon and especially Jaffna; two of these have been published so far: "The Pomegranate Tree" in the New Yorker for Nov. 13, 1954; and "Elizam" in the Reporter for Dec. 30, 1954. He has written three more so far, and is still working on others; he hopes to have them published together in book form. Three publishing firms have thus far expressed interest in the book. Meanwhile, last November, The Peter Pauper Press of Mount Vernon, New York, published another of Tambimuttu's books of poetry, called "Indian Love Poems". He now hopes he can see more of the United States, perhaps with a lecture tour to the West Coast; when his book of short stories is published, he plans to return to India and Ceylon.

Both he and his wife are charming personalities, and I am very glad to have known them. I hope that this information is satisfactory to both

MAP DIVISION

The New York Public Library

Astor, Lenox and Tilden Foundations

FIFTH AVENUE & 42ND STREET
NEW YORK 18, N. Y.

New York,

Professor Archibald and yourself. If you wish anything more, I am sure Tambimuttu will furnish it himself. As are most poets, he is bashful about his age, and so I did not press this with him. I should judge him to be in his late thirties or early forties.

If you or your family come to New York City, do not hesitate to look me up at the Map Division of the New York Public Library; I shall be delighted to show you around the Library. I am at present living with my wife at 35-31 85th Street, Jackson Heights, Queens, New York; and have been with the Library most of the time (except for the war years) since you visited my mother and me in 1936 before going out to Ceylon. My two brothers, also born in Ceylon, are also in this country: My older brother, Henry, is a mathematician with the U.S. War Department at Aberdeen Proving Grounds, Maryland, and lives in Baltimore; my younger brother, John, is an expert entomologist, doing research work with bees for the U.S. Department of Agriculture Experiment Station and the University of Wyoming at Laramie, Wyoming; he has two young daughters--the rest of us being childless.

I am glad to hear that your son, Merrick, is going back to Kodaikanal School. I have the most pleasant memories of my four year stay there. My younger brother John also went there for a number of years.

When you return to Ceylon, please remember me to any that you think might remember me or the Hitchcock family.

Cordially yours,

Richard A. Hitchcock
Richard A. Hitchcock.

550/
5/7/2
338 East 87 St NYC
14 February 1955

Dear Mr Archibald,

A copy of the catalogue of 1946 was sent to you by book post at the same time as my last letter, and you should have received it by now. If you have not, please let me know. The catalogue of 1948 is more complete, and I'll see if I can get you a copy from England.

I am sending you a copy of Natarajah and also a very rare publication I did for the marriage of my secretary. It has one of my poems, and it was sold in the streets of London on the wedding day by one of my friends, on a very snowy day, and the bridal couple bought the first copy when they emerged from the theatre and heard him crying "Poems Penny each". I did a ~~xxx~~ similar pamphlet for the marriage of the poet G.S. Fraser and one for my favorite publican George Watling of the Hog in the Pound where all PL authors met every day near my office. It was handset by me on my own press, printed into two colours and has drawings by John Craxton. And it has a song written by ~~John~~ Roy Campbell which the assembled company sang in the pub. I haven't had time to search through my papers to see whether I have extra copies, but I will. I began publishing from my own apartment in Marchmont Street London. My first publications were shilling pamphlets of poems which really established the following poets for the first time: Anne Ridler (~~XXXXXXXX~~ A DREAM OBSERVED AND OTHER POEMS), G.S. Fraser (THE FATAL LANDSCAPE), Nicholas Moore (BUZZING AROUND WITH A BEE), George Scunfield (THE SONG OF THE RED TURTLE). I could let you have copies of these if you are interested.

Did you know that the first number of POETRY (Scotland) was dedicated to me, as well as the first number of Counterpoint, the only art magazine in England during the war. There were besides, Poetry Ireland, Poetry Bristol, Poetry Manchester, Poetry Gibraltar; inspired by ~~an~~ my editorial that such regional magazines should be founded.

There is of course no charge for the things I am sending you since I am touched by your interest. I wish my own country showed as much interest. But I should like to earn some money recording some of my own poems for you, should you really need it; and not because I am helping you complete your collection. I have a whole series of poems on Ceylon I wrote, and I am told I was one of the best readers of verse in England. And sending you one of my Ceylon poems which you can keep. Does your ordering PENGUIN SANTHOLOGY mean you are interested in anthologies where my work has appeared?

If so, I have also appeared in ~~BOOKS~~ POEMS OF THIS WAR (Cambridge University Press), ✓
 LYRA (Grey Walls Press), NEW ROADS (GREY WALLS PRESS). I would have appeared in many
 anthologies, but I never sent poems to requests. But you know now, with my new year
 resolution, I am going to be a good correspondent! All of which sounds so ridiculous.

The thing is I thought to gather the collective voice and make it articulate was
 the biggest poem of all, and not so important as writing oneself, which was selfish, but
 now I am not so sure.

Are you interested in buying MSS and letters of poets? Unfortunately I sold my
 Dylan Thomas, T.S.Eliot, Lawrence Durrell, Roy Campbell, Edith Sitwell to The House of
 Books New York. But still I have plenty left; to my mind what is more interesting since
 it ~~embraces~~ embraces work of poets who died during the war (Keith Douglas, Sidney
 Keyes, Alun Lewis) and those young poets who will make a name, like Dylan, (Kathleen
 Raine, Anne Ridler, David Gascoyne, Bernard ~~Spencer~~ spencer, and so on. I would not have
 sold Dylan's things if I had known he was going to die, since I really treasured his
 poetry MSS. I threw a party for him on Friday (and we had spent his last birthday
 together when he inscribed a book for me) and on Monday he was dead. I have also a litho
 -graph ~~of~~ by Cedric Richards to THE FORCE THAT THROUGH THE GREEN FUSE which I have been
 selling (2 -3 copies each) to the Museum of Modern Art, Gotham Book Mart and Hacker
 Gallery for 12.50 each.

This things, of course, might not interest you since you are primarily concerned
 with books and recordings. I should be glad to be of some help to you with your
 recordings.

With best wishes and many thanks for your
 kind interest

Sincerely Yours,

T. Dunham

Did I tell you I am compiling an Indian Number of POETRY (Chicago)? I am also working
 on LOVE POEMS FROM INDIA which will deal with more than a dozen languages, and
~~axgaid~~ A GOLDEN TREASURY OF INDIAN VERSE. Though I am writing short stories at the
 moment, I shall now return to poetry. I feel I have something to contribute. My Ceylon
 poems were written for The Times of Ceylon, one every day, so they are slight,
 including one I am sending you. But now I shall turn to it seriously.

P.S. I have today written a letter to a friend in Ceylon, which like most of my letters will find its way to the news columns of our chief newspaper. That is the Ceylon set-up; when there is news of interest in a private letter, they extract it. I have only recently got wise to this. It tells of your collection at Mount Allison University, ~~and~~ giving full details, and how your interest was so thorough, that you communicated to me through the Hitchcock-Ceylon Daily News-Morning Star-Lockwood-Hitchcock cycle! It is truly amazing and I really feel humbled by such devotion. I end my letter with the observation that it seems odd that in future generations, if anyone wants to refer to my work, ~~they~~ he will have to refer to The Mary Mellish Archibald Memorial Library in Canada! I suggested our government might do the same for at least the Sinhalese and Tamil writers. Incidentally the news item about Hitchcock of the New York Public Library writing to me after reading my New Yorker piece, was extracted from a private letter, in this case to the editor himself who is my cousin.

5501
5/7/8

16 Feb

Mr. Thuraiarajah Tambimuttu

338 East 87th St.

New York

Dear Mr. Tambimuttu,

1. I thank you for the copy of your
very interesting Catalogue of Books published by Editions
Pochy (Dec.) 1946. Do you have a list of your
publications supplementary to this Catalogue? Did all
such publications ^(except Pochy London) cease after you severed your
connection with Editions Pochy London ~~limited~~ Ltd. in
1949? Mandeville Publications seems to handle
at present the residue of your Editions Pochy
Cordon.

2. In what paper was your
Clipping (by Victor Lewis)
of 27 January 1950 published?

3. ~~Have~~ When was the India
number of the Atlantic Monthly published?

4. When is the number of Pochy, for
which you are the first edit., to appear.

5. Do you have copies of Modern
Reading 2 vols. ^{and} Maytime for sale?

6. Please give me details about -

gas tubes for sale of your readings, and
their cost.

7. Under separate cover I am
sending a copy of one of my articles when
there is reference to you, p. 13-14. A
more ~~or~~ extended biography will appear
in the March issue of this periodical.

Very Sincerely yours,

R. L. A.

Directors : Richard March, Thurairajah Tambimuttu

5501
5/7/8

PL Editions Poetry London Ltd

EDITED BY TAMBIMUTTU 26 Manchester Square London W1 WEL 8178

338 East 87 St NYC

16 February 1955

Dear Prof. Archibald,

In reply to your queries the first number of Poetry (London) was published in December 1938 and marked on copy January -February 1939. The clipping I sent you appeared in The Times of Ceylon. The Atlantic monthly Indian Number was published in October '53. Two Nicholson Watson books were not called Modern Reading But SELECTED WRITING edited by by Reginald Moore, poetry selected by Tambimuttu. The issues in question are Number One which I believe was published in 1942 (I am not sure) and the issue of Winter 1944. I have a copy of the last. I suggest you write to Alfred Zwemmer, Bookseller ~~who will get copies~~ Charing Cross Road, London who will get copies for you cheaply, or insert an ad in THE NEW STATESMAN AND NATION 10 Great Turnstile, High Holborn, London W1. Their Reader's Market charges 2 shillings for first word and 10 pence for each subsequent word, including forwarding replies. I got ~~number 1 and 2~~ number 1 and 2 about five years ago at 2s and 3s by advertising there. If you fail to get copies of this, and anything else you want in this manner, please let me know. PLAYTIME has neither Kathleen's nor my name on it, but the poems were written by us both. You could write to Nicholson and Watson saying it's for your collection and they will rustle up a file copy for you. Ditto with SELECTED WRITING, I guess. Their address 26 Manchester Square London W.1 After I left my firm in 1949 it was carried on by Richard March with Nicholas Moore, Ronald Bottrall and Ronald Duncan as co-directors. I founded the two firms Mandeville Publications and William Campion ~~and~~ as general publishers before I left, in a desperate effort to off-set losses on E.P.L. After I left E.P.L. merely brought out the books I had already bought: ADVENTURES OF PEDDY BOTTOM by Stefan Themerson, The Palisades of Fear, poems by Ronald Bottrall, The Collected Poems of Keith Douglas, RECOLLECTIONS OF THE GALA by Nicholas Moore, THE RENT THAT'S DUE TO LOVE, An anthology of Welsh Poems tr by Gwyn Williams, The DARKENING MERIDIAN by Richard March and they continued to run POETRY LONDON magazine without my permission. Foolishly I sold 51% of the ~~shares~~ shares in the firm to Richard March and I did not know it was his intention to edge me out, which he did at first annual general meeting and therefore I walked out never to return. Kathleen Raine wrote a letter of protest

I had three books of immature verse published in Ceylon. If you advertised in THE ~~NEW~~ CEYLON DAILY NEWS, Lake House, Colombo, I feel sure you will ~~have~~ be able to get copies. Their titles SONGS OF YOUTH 1932, TONE-PATTERNS and OCH.

An anthology I have appeared in: THIS STRANGE ADVENTURE, An anthology of Poems in English by Indians : 1828 - 1946.* Additions to 1948 catalogue; In the fiction section: Stefan Themerson BAYAMUS; Richard March THE MOUNTAIN OF THE UPAS TREE; Ilias Venezis AEOLIA; Wyndham Lewis Absolutism and the Writer (which was never published); the T.S.Eliot book; it's only now I see the 1946 catalogue is nearly as comprehensive as the 1948 one.

I have no tape recordings of readings. Should you want them I shall have to specially do them. From the tape you bought I think you will have found I have a 'strange' way of reading poems. Sheila Shannon Asst. Literary Editor of THE SPECTATOR wrote to say I was the only reciter of poetry on the B.B.C. whose readings sounded as if I believed in the poems. Should you want a recording of my own poems, or a reading of a small anthology of modern poets, I could do it for you. You would know, better than I, how people are paid for such work, if it can be considered work. I suppose most poets would be glad to do it for nothing.

Could you please send me copies of your ~~high~~ biography when it appears in triplicate since the Ceylon papers would be interested, if you could spare more so much the better since the Colombo museum and papers in India would be interested.

When I return to England I may run PL again.

"With many thanks for your kind interest and with best wishes to
wonderful-hearted endeavours for modern poetry, Very sincerely

*by Fredoon Kabraji, Hind Kitab, Bombay. ^{wonderful-hear}

yours, W. Thompson

17 Feb 1983

Dear Mr. Tambimuttu,

SSOI

5/7/8

I am much indebted to you for
your rich budget of 14 February - including
rare items of your poetry for my Canadian
Library. I was not earlier acquainted with
your P.L. Pamphlets. The P.L. Ballad Book listed
in your Catalogue were also new to me. I
was interested in learning that you had set out
a 1948 edition of the Catalogue. Your kindness in
trying to get a copy for me is appreciated.
Of course I should be very glad to get the
Pamphlets of Rider, W. Moore, & Scribner,
G.S. Fraser. I may add that of editions
and Living in Times.
P.L. I have Raine's Stone and Flower,
Moore's The Glass Tower, Reeves' The Impassioned Sea,
Douglas' Collected Poems, Brooks' The Modern Poet,
and the Tradition, Williams' The Kent that Drove to
Love, Bottrall, Calisates & Dear, Massie's Mountain,
The Upas Tree

I am not interesting in buying
manuscripts. Already in my Library
are about 23000 volumes of books,
these are likely to be well cared for.

What you write about the pamphlet
for George Watling is very interesting; it
would be indeed nice if you find that you
have a spare copy.

I have the 8 vols of New Roads
(Greenwalk Press) ~~which~~ are which
Lambert has your poems.

Do you have any personal connection
with The Force that Trought the Green Fare?

The ^{five} ~~kind~~ of information I got about
you, your family, and your work from
my former student, ^{Edward Lockwood} professor at Jaffna
College for 20 years arrived only about
ten days before your first letter. It came
from the Librarian of Jaffna and is based on
information given by your cousin.
There is a reference here to your published "I'll still be feeling

blue", stating that copies are still available in certain libraries. I suppose that
you do not have a spare copy.

Very sincerely, Graciously, Yours

17 Feb. 5/7/8

P.S. A few further queries

1 You wrote 1) being "Editor two volumes Modern Reading (with Reginald Moore) published by Nicholson and Watson, London".

In a bibliography I find reference to
5 Modern Reading two volumes published by
Staples 1941-42. Is this the work referred to

above 4/80, did you assist only in v. 1 & 2.

2 During what years were you associated with
Nicholson & Watson as in charge of their poetry publishing?

3 Was that your portrait, by August St. John as
frankness to Out of This War?

4 Are there volumes of poetry published
in Ceylon: Singhalese Love Song, Tone Patterns,

Uoh still available?

5 When was Penguin Anthology of Religions
Verse published and by whom edited?

6 Was Stephen Spender "Poetry after 1939" an article
or a book? When and where published?

Ernest

SSO/
5/7/8

The only collections I published before joining N & W (I joined them when many other firms made me offers) were the 3 PL pamphlets, besides the magazine. 18 February 1955

Dear Prof. Archibald,

With reference to your letter of the 17th: MODERN READING edited by Reginald Moore was ~~was~~ first published by a subsidiary of Nicholson and Watson called Wells, Gardner, Darton and Co, and later on by Staples Press. But what Nicholson and Watson published, in book form, was more or less a bi-annual, or annual, and called SELECTED WRITING edited by Reginald Moore, poetry selected by Tambimuttu. I was associated with but two volumes.

EDITIONS POETRY LONDON was an independant and separate company ~~in which was one of the subsidiary companies of Nicholson and Watson~~ ^{financed by} and run by me on a fifty-fifty share basis and I was entirely responsible for the editing, production, distribution, advertising etc. I believe I absorbed much of the excess profits of Nicholson and Watson so that I had a free hand. After the war when conditions were different and N & W were getting difficult I separated from them and took on Richard March as a ~~partner~~ ^{partner} which partnership only existed till the first annual general meeting. I was associated with N & W since 1942.

Yes, OUT OF THIS WAR, contains ~~if~~ a portrait of me by AUGUSTUS JOHN.

I have written to you already about the 3 books published in Ceylon. I think THE PENGUIN ANTHOLOGY OF RELIGIOUS VERSE was published in 1941. Edited by ~~Nichol~~ Norman Nicholson.

Spender's book was published by the British Council in association with Longman's Green in their general series on theatre, ~~printing~~ ^{the novel} etc since 1939. These small books were later collected into one volume SINCE 1939 by Robert Speaight, Henry Reed, Stephen Spender, John Hayward (on Drama, The Novel, Poetry, Prose Literature.) published by Phoenix House ~~in~~ by arrangement with the British Council. POETRY SINCE 1939 was published in London in 1946. Reprinted 1948. Included in 1949 in SINCE 1939.

With best wishes,

T. Tambimuttu

SSD/ 5/7/8
24 Feb 1985

Dear Mr. Tambimuttu,

I thank you for your very
interesting letters of the 16th and 18th instants.
Your patience in answering my numerous
questions is much appreciated.
Herewith I return the clippings you
loaned me; I had the photostat copy made
for my Library collection.
I followed your suggestion about
writing to Nicholson and Watson. ~~could see~~
~~what may come of it.~~

As to my biography I enclose
a list of more than a score of sources.
The best being ^{probably} the British Who's Who
my notes about you have been ~~mentioned~~ ^{in the April issue}
in your letter of the 14th instant.
You wrote that the first number of Counterpoint
was dedicated to you. Will you please give me
details and dates of this publication, ^{reference} which I
do not find. Can you give me a copy of the
dedication?

Did you ever see Poetry Mersey-side?
Then was a reference to it in Poetry
Manchester. But I have tried in vain to
get a copy. So also for Poetry Bristol.

Was not your edition of Kenneth Brooks
work ~~simply~~ (1943) a reprint of the 1939
American edition?

Is your Golden Treasury of Indian
Verse to be published in England?

One of our Graduate Students at
Brown ~~campus~~ is an Indian who taught
physics at Jaffna College last year.

With best wishes and kind

regards, R. A.

338 East 87 Street,
New York N.Y.
24 February 1955

5501
5/7/8

Dear Mr Archibald,

I am sorry the intervening holidays, besides throwing a party for Mr and Mrs Conrad Aiken has interrupted our correspondence. Many thanks for the two issues of MOUNT ALLISON UNIVERSITY MEMORIAL LIBRARY BULLETIN. I found them most interesting. From them I can see you want all kinds of data, including family data, and I will give you a few random notes.

You will remember that in the magazine I had lithographic insets which illustrated poems. There were Gerald Wilde's illustrations to Eliot's Rhapsody on a Windy Night in No.10, Ceri Richards' illustrations to Dylan Thomas' The Force that through the Green Fuse in No.11 and Graham Sutherland's illustrations to ~~several~~ poems by Francis Quarles' Emblems and Hieroglyphics. There was also a centre spread two colour illustration by Henry Moore to a poem by Anne Ridler written in her own hand. Believing in the unity of the various arts at that time, quite wrongly, I liked illustrating poems whence the Poems of ~~David~~ David Gascoyne illustrated by Graham Sutherland, Moore by Freud, Raine by Hepworth. I would myself hate to have any poems of mine illustrated now. These lithographs were my idea and in that sense I had that much to do with The Force that through the Green Fuse. They were sold on publication at one guinea, ~~marked~~ uncut, signed, and separate from the magazine. Some were priced at 10/6.

It seems to me you have missed some of my best publications, notably: Gascoyne's Poems (John Lehmann has remaining stock of this title), Bernard Spencer's Aegean Islands and other poems, Durrell's Cefalu, PERSONAL LANDSCAPE edited by Lawrence Durrell, Robin Fedden, Bernard Spencer, Charles Williams' The Region of the Summer Stars, Ridler's Cain, Bottrall Farewell and Welcome, March The Darkening Meridian, Stefan Themerson's Bayamus, ditto The Adventures of Peddy Bottom, Hamburger's Hoelderlin, G.S.Fraser's Home Town Elegy, but I needn't list them all since you ~~can~~ consult the catalogue In the catalogue besides books I already mentioned you might not find OLD WOMEN by Frantisek Halas which was P.L.Pamphlet 5.

A year before I left Poetry London I also founded the firms of William Campion and Mandeville Publications to help support Editions Poetry London. The latter was parent firm and the other two were its subsidiaries. The first published Jan's Journal by Ronald Duncan and the novel Aeolia by Ilias Venezis. The second published juvenile fiction in book form mainly by Martin Clifford or Frank Richards who created the famous fat boy Billie Bunter, J.Radford Evans and Geoffrey Webb who created the famous B.B.C. character Dick Barton, Private Agent. At this time it was of course within the framework of EDITIONS POETRY LONDON LTD, so that it was with Richard March's collaboration. But it was before our disagreement, when all final decisions were left to me, in spite of March holding 1% shares more than me.

Now for family history, my grandfather was S.Tambimuttu of Atchuvely in North Ceylon who was a distinguished poet, editor, novelist and writer of Tamil operas. He founded the weekly newspaper The Sanmarkapothini and Tribune in 1884. He was also a book publisher, mostly of verse, publishing about thirty biographies and plays ~~xxx~~ in verse, and fifty other books and tracts. Some of them were ancient medical texts which would have been lost to posterity had he not committed the text from easily ~~perishable~~ perishable palm-leaf manuscripts to print. For a year he also ran a free theatre for the village in which his own ~~xxx~~ operas in verse were performed. Our family history from the Portuguese rule which began in ~~1505~~ 1505 is recorded in MANIYAMPATHIYAR SANTHATHI MURAI (or the family history of the people of Manipay) published by my grandfather (The GnanaPrakaser Press at Atchuvely) in 1903. It gives lists of all our relatives (just names) and it is about 200 pages of print. It was compiled by Vinnasithambi from the Portuguese and Dutch ~~tombs~~ ^{and far more records} preserved at Lisbon and Ceylon and from these, since it is a part of history, we know of our previous ~~xxxxxxxx~~ ancestry, ~~which takes from the Royal family of the xxx (the History of the Catholic Church in Ceylon by S.GnanaPrakaser and The Kingdom of the xxx) Live on all that out since I don't want to be reported as calling myself 'royal' in New York, just yet, although it has been written in several Tamil books, and now I am writing a story for the New Yorker and Ceylon Daily News. After this appears it will be all right. Anyhow the book I mention is being translated new for publication in Ceylon.~~

I come from a distinguished literary family. An ancestor Arasakesari translated Kalidasa into Tamil in 1591. With a preface by my uncle S.GnanaPrakaser it is

now available in Ceylon. GnanaPrakaser himself was called ~~the foremost~~ 'the foremost philologist of the Dravidian group of languages' by Rev. Heras of Bombay in his recently published book ~~of~~ on the Indus valley seals. Heras stayed with my uncle for several weeks in Ceylon doing this work of deciphering the Indus valley writing. He did the classic ~~Etymological and Comparative Lexicon of the Tamil Language~~ (Available in N.Y. Public Library) which deals with over seventy languages. If his theories are generally accepted, as they are bound to be in time, Tamil will be found to be a basic element of all Indo-European languages. This is really important work, since all philology has so far been based on Sanskrit and Tamil which is the older language. It was spoken all over India before advent of Aryans. Herodotus says the Termilai from Crete called the ancient Lycians civilized Greece. Besides this major work he has written several classic works on history including his Kings of Jaffna. *Knights by Queen Victoria.*

My great-great-grandfather, Vairamuttu Vidhan's first cousin was Sir Muttu Gumaraswamy, the friend of Palmerston, Disraeli, Lord Houghton, who was the first non-Christian Barrister in ~~the~~ Asia. He opened the Inns of Court to many an Asian according to Lord Houghton in a most resolute manner. His son was the world-famous Ananda K. Coomaraswamy, indologist, philosopher, curator of Oriental Section of Boston Museum. of Fine Arts. His nephews were Sir P. Arunachalam, and Sir P. Ramanathan two of ~~the most important~~ ~~and~~ fathers of modern Ceylon. All these three gentlemen have several interesting ~~and~~ important publications to their credit.

All these may be irrelevant of course for your purpose. More specifically about PL. I am lending you the first notice issued about the magazine. The whole angle of the first few numbers ~~is summarised in the~~ para 3 "Mr Eliot etc..." That is why I did the bold experiment of No. 10 -- poets who have never before appeared in print or in PL. Mostly they had not appeared in print. Some of them have now done well. In spite of what it says on the cover (which was just honorary) the editing was always done by me until my departure for Ceylon. Nos. 1 - Richard March took over. But without Dickens I could not have launched the magazine. It was his enthusiasm for my ideas that made it possible, but after first two numbers he left to join the army so I carried on on my own. After issue of No. 6 I had offers from several publishers and I chose Nicholson and Watson. PL was founded on five pounds.

I championed Dylan when he was not in favour and in first editorial praised him when Auden ruled the roost. I did ditto for George Barker, ~~Gascoyne~~ Gascoyne and ~~other~~ others. G.S. Fraser now so prominent ~~had his first three collections published by me.~~ All the new poets published by Eliot in his list since Auden and Spender made their reputation in my ~~magazine~~ magazine -- Norman Nicholson, Anne Ridler, Lynette Roberts, W.S. Graham, Lawrence Durrell, as well as poets in many another list. The fact is ~~POETRY LONDON~~ POETRY LONDON was at that time authoritative, as Eliot himself said, and a single appearance ~~in it~~ in it meant much. If you want ~~data~~ data of this sort, of the literary importance of PL do let me know. ~~I don't think I have a copy of~~ ~~the~~ ~~magazine~~

I don't ~~think~~ think I have a copy of ~~the~~ pamphlet for Watling. There's a ~~hand~~ ordinary paper copy pasted in my scrap book. You might advertise in England or have this photo-stated. As for PL pamphlets I'll have to rummage through yet another lot of papers and drawers and I'll see if I have spare copies.

I am sure you can get anything you want by advertising as I suggested in England, and writing to Foyle's and Zwemmer's of Charing Cross Road.

Am sorry the letter is so scrappy and rambling, and now I have to stop.

Yours most sincerely,

T. Tambimuttu

I am married to Safia Tyabjee, of the prominent Bombay family. Married in 1951. The short stories I write now are all about Atchuvely villages where I was born. My background is well seen in THE POMEGRANATE TREE published in the New Yorker Nov. 13 1954 and ELIZAM The Reporter Dec 30 1955. The whole lot of stories in a book A HANDFUL OF RED EARTH going round of publishers (the earth of Atchuvely is red). THE GOLDEN TREASURY OF INDIAN VERSE is major project I am working on, ~~the~~

5581
5/7/5

26 Valley Road
Milton, Mass.
26th February 1955

Dear Professor Archibald:-

Just shortly before I received the long letter from the Jaffna College Librarian with details about Tambimuttu I noted a brief item in a recent issue of the "Morning Star", a Christian weekly newspaper which is published in Jaffna, Ceylon. It was to the effect that Richard Hitchcock (son of a former missionary in the American Ceylon Mission) had furnished a map of Atchuvely for M J Tambimuttu (the poet) who was writing a history of Atchuvely(?).

I knew of the Hitchcock family and had visited Mrs H. and her son Richard outside of Boston back in 1936, shortly before we went out to Ceylon.

A telephone call to our American Board office on Beacon Street netted the address of Richard and I sat down and jotted down a note to him asking for information about the elusive poet. At the time I didn't know that he ^{was} working in the N Y Public Library. Before I had his reply came your note stating that you'd had communication directly from Tambimuttu through the intervention of "someone at the Public Library". A day or so later came Hitchcock's letter. You'll be interested to read it. It gives some more points about the man which may help to make your picture of him more complete.

I've written Hitchcock and thanked him. It isn't necessary to return his letter.

We had quite a Brown gathering here yesterday afternoon for a short time: Mr and Mrs Leslie Swain (whom we'd talked with
1908 1911

for a half hour at the Jaffna Airport in Ceylon in Dec.1953)
my room-mate Francis Enslin ('25); his father ('01); Pat (my
wife, '23); her father (L M Patton, '00) and myself ('25).

Regards to you.

Sincerely,

Edson

* This opportunity is now closed to Ceylon residents

26 Valley Road
Milton, Mass.

1st March 1955

Dear Prof. Archibald:-

SSOI

5/7/8

In checking through my correspondence I find that I failed to answer your question ~~of~~ about Singapore. This is the ~~former~~ British naval base south of the Federated Malay States. Up until the last few years ^{many} hundreds of Jaffna Tamils from north Ceylon (having completed their high school education) migrated to Singapore and the FMS and found lucrative jobs in Government services (post, telegraph, railway, medical and clerical services). In a few years they were earning salaries that were twice as big as they'd get in Ceylon. They could retire fairly early ^{and} generous pensions. * Tambimuttu's father ^{was} (or relatives ~~of~~ were) in this service.

Edsm

1 March

5501
5/7/8

Dear Mr. Tamburini,

I am very grateful for
your further interesting and helpful letter
of 24 February. ^{concerning my name - suits me in that I like} I shall later return
the PL Circular which I am kindly loaned.
I hope soon to be able to prepare the
sketch of my and Jan work for my
April article.

One little point puzzles me.
In your letter of 9 February you wrote:
"The M.J. on the Faber book stands for
Mary James which I nowadays never use.
The T stands for my real name - Thuringah
bay which I would normally be known in Ceylon
if we had taken the Western fashion adopted
by my grandfather's surname". So you mean
that my grandfather's surname was Mary James
You seem to be referring to him as S. Tamburini.

~~Our letter of 24 February crossed.~~
Cordially
P.L.A.

3 March 1953

550/
5/7/8

Mr. M. J. Tambimuttu
338 East 87th Street
New York City

Dear Mr. Tambimuttu,

I enclose a statement
concerning a library which I have been
developing for nearly 50 years

Recently, and for some time to
come I ^{have been} ~~am~~ devoting a great deal of
time to collecting in the library discs
and magnetic tape from which the
voices of poets and dramatists may be
heard. Already I have recorded

the voices of 150 poets and dramatists,
most reading their own poetry, but sometimes my
records are lectures. In some cases I have
a tape-recording of my lecture in New York,
last month.

Now for the volume I expect to
publish with a description of all
my recordings, I have also bibliographies

and biographies. ~~May~~

Of course I have your Poetry in Wartime (1942) and T.S. Eliot, a symposium (1948) of which you were joint editor. Also I have Poetry London, of which you were once editor, complete except nos. 1 and 2. I have also J.M. Lindsay's Sailing Tomorrow's Seas (1948) to which you contributed the Introduction.

Now, may I ask for your full name, the place and year of your birth and information concerning your ~~career~~ ^{education} ^{appointments, etc} career, Degrees and honours received. I should also be most grateful for references to places where all of your poetry has been published. If you have not published a separate volume of poetry I want to give references to all of the single poems published.

~~I am of~~
I trust that you may incline to grant my requests for whole-hearted cooperation in this project, ~~which will~~ where in a short time Mount Allison University will have the finest collection ^{of your poems & poet} in existence in our place.

Very sincerely yours

P.S. Can you suggest when I might purchase (at a considerable premium) copies of Poetry London, nos. 1-2.

Ceylon Daily Times

27 January 1950

TAMBIMUTTU

WHAT manner of man is this Tambimuttu, poet, publisher, designer? Now back in Ceylon, this rather bizarre personality is surely worth a considered assessment. For he seems either to be misunderstood or not to be understood at all.

How much is known of him?

First name among the "T's" in a textbook used in English schools—"The Literature of England 500 to 1942" by William J. Entwistle and Eric Gillett—is Tambimuttu. He is mentioned among prominent names as a promising young poet.

The British Council, in their "Poetry Since 1939" chose the cover of Tambimuttu's "Poetry London" for their cover—as the appropriate symbol for the period.

In a textbook used in American and English universities, a book which has gone into seven editions, "Auden and After: The Liberation of Poetry 1930—1941", the last chapter, "The Liberation of Poetry", is about Tambimuttu.

If you look at the "Penguin Anthology of Religious Verse" you will find names like Gerard Manley Hopkins, Thomas Hardy, T. S. Eliot, D. H. Lawrence, G. K. Chesterton—and Tambimuttu.

Those, in brief, are the credentials of Tambimuttu—poet. It is not everyone who cares to read him—or who can read him. But that can be said of almost every poet. The fact remains that this young man from Ceylon has earned a worthy place in modern poetry.

But there is an even more important part of Tambimuttu and poetry. I mean his role of

coverer and nurturer of poets. Here, again, are the credentials. A recent American anthology edited by Kenneth Rexroth says:

"Strictly within the field of poetry the magazine that has moved the most mountains is Tambimuttu's 'Poetry London'. In the first issue,

on the very eve of war, Tambimuttu published a 'letter' which sounded less like a literary manifesto than a series of excerpts from the Tao Te Ching and Chuang Tzu. Speaking as an oriental, with perfect confidence in his non-European background, he was able to marshal a 'history' of Western civilisation in terms of causes, diagnosis, pathology remedies, behaviour and prognosis, with a cogency and insight which very few English poets could have mustered. The effect seems to have been galvanic. Poets rallied to him immediately. For all the years of the war he published the best verse and the newest verse in England. Without Tambimuttu the picture might have been different, more like America where the generation that came up during the war is still struggling for a hearing".

Tambimuttu has been publishing for eleven years in England. He started with £5 capital and launched the first number of Poetry London with his friend and collaborator, Anthony Dickens, grandson of the famous orientalist. After six numbers the publishers were chasing him. He came to terms with one firm and all through the war his influence in the publishing world as a discoverer of new talent was considerable.

His Poetry London authors have included Wyndham Lewis, Jacques Maritain, David Gascoyne, Kathleen Raine, the Spanish dramatist Lorca and Keith Douglas.

Then there is Tambimuttu, designer. For this man was not just an ordinary publisher of books without regard to style in typography or the art of the book cover. "Graphis", the Swiss art magazine, in its number on British book production during the war years gave the first 24 pages to one of Tambimuttu's books, the place of honour in the illustrated books section and the highest number of entries in the book jacket section.

In the National Gallery Exhibition, "English Book Illustration Since 1800", Tambimuttu's magazine was the one selected of any periodical which appeared after 1927.

In the current exhibition "The Art of the Book Jacket" at London's Victoria and Albert Museum, with exhibits from 20 countries, you will find several "Poetry London" book jackets. One of Tambimuttu's own designs—for "Poesie", edited by Pierre Seghers—is included among work by such as Picasso, Arthur Rackham, Alvin Lustig and Jan van Krimpen.

29 JANUARY 1950
V 5501
10/2/50
VERY
INTERESTING
PEOPLE



Ceylon Daily Times

27 January 1950

TAMBIMUTTU

WHAT manner of man is this Tambimuttu, poet, publisher, designer? Now back in Ceylon, this rather bizarre personality is surely worth a considered assessment. For he seems either to be misunderstood or not to be understood at all.

How much is known of him?

First name among the "T's" in a textbook used in English schools—"The Literature of England 500 to 1942" by William J. Entwistle and Eric Gillett—is Tambimuttu. He is mentioned among prominent names as a promising young poet.

The British Council, in their "Poetry Since 1939" chose the cover of Tambimuttu's "Poetry London" for their cover—as the appropriate symbol for the period.

In a textbook used in American and English universities, a book which has gone into seven editions, "Auden and After: The Liberation of Poetry 1930—1941", the last chapter, "The Liberation of Poetry", is about Tambimuttu.

If you look at the "Penguin Anthology of Religious Verse" you will find names like Gerard Manley Hopkins, Thomas Hardy, T. S. Eliot, D. H. Lawrence, G. K. Chesterton—and Tambimuttu.

Those, in brief, are the credentials of Tambimuttu—poet. It is not everyone who cares to read him—or who can read him. But that can be said of almost every poet. The fact remains that this young man from Ceylon has earned a worthy place in modern poetry.

But there is an even more important part of Tambimuttu and poetry. I mean his role of

coverer and nurturer of poets. Here, again, are the credentials. A recent American anthology edited by Kenneth Rexroth says:

"Strictly within the field of poetry the magazine that has moved the most mountains is Tambimuttu's 'Poetry London'. In the first issue, on the very eve of war, Tambimuttu published a 'letter' which sounded less like a literary manifesto than a series of excerpts from the Tao Te Ching and Chuang Tzu. Speaking as an oriental, with perfect confidence in his non-European background, he was able to marshal a 'history' of Western civilisation in terms of causes, diagnosis, pathology remedies, behaviour and prognosis, with a cogency and insight which very few English poets could have mustered. The effect seems to have been galvanic. Poets rallied to him immediately. For all the years of the war he published the best verse and the newest verse in England. Without Tambimuttu the picture might have been different, more like America where the generation that came up during the war is still struggling for a hearing".

Tambimuttu has been publishing for eleven years in England. He started with £5 capital and launched the first number of Poetry London with his friend and collaborator, Anthony Dickens, grandson of the famous orientalist. After six numbers the publishers were chasing him. He came to terms with one firm and all through the war his influence in the publishing world as a discoverer of new talent was considerable.

His Poetry London authors have included Wyndham Lewis, Jacques Maritain, David Gascoyne, Kathleen Raine, the Spanish dramatist Lorca and Keith Douglas.

Then there is Tambimuttu, designer. For this man was not just an ordinary publisher of books without regard to style in typography or the art of the book cover. "Graphis", the Swiss art magazine, in its number on British book production during the war years gave the first 24 pages to one of Tambimuttu's books, the place of honour in the illustrated books section and the highest number of entries in the book jacket section.

In the National Gallery Exhibition, "English Book Illustration Since 1800", Tambimuttu's magazine was the one selected of any periodical which appeared after 1927.

In the current exhibition "The Art of the Book Jacket" at London's Victoria and Albert Museum, with exhibits from 20 countries, you will find several "Poetry London" book jackets. One of Tambimuttu's own designs—for "Poesie", edited by Pierre Seghers—is included among work by such as Picasso, Arthur Rackham, Alvin Lustig and Jan van Krimpen.

29 JANUARY 1950
V 5501
10/2/50
VERY
INTERESTING
PEOPLE



5501
5/2/8

FOR: POETRY CENTER, Lexington Ave. at 92nd St., NYC 28

FROM: ELIZABETH REITELL TRafalgar 6-2366

TAMBIMUTTU TO SPEAK
AT POETRY CENTER

Ceylon
Tambimuttu, ~~Indian~~ poet, critic, editor and publisher, will speak on contemporary English verse at the Poetry Center of the YM-YWHA on Thursday, February 19 at 8:40 p.m.

Tambimuttu, who is at present on a lecture tour of the United States, was born and brought up in Ceylon. While remaining a citizen of that country, he has lived and worked in India and Great Britain and has established, by his manifold literary activities, a distinguished reputation thruought the English-speaking world.

Best-known as the founder-editor of Poetry London in 1938 and the publisher, for twelve years, of Editions Poetry London, his discovery and patronage of new talent was instrumental in promoting a new generation of British poets represented by Dylan Thomas, Kathleen Raine, W.S. Graham, David Gascoyne and Lawrence Durrell, among others. He has also published the work of American writers including Henry Miller, Conrad Aiken, Cleanth Brooks and Wytter Bynner and the first monographs on British artists Henry Moore and Ben Nicholson.

Tambimuttu's own works include "Out of this War" (Fortune Press), "Natarajah" (Editions Poetry London), "T. S. Eliot - A Symposium", (Henry Regnery, Chicago), "Modern Reading" (with co-editors Nicholson and Watson) and "Poetry in Wartime" (Faber and Faber).

Along with his work as author and publisher, Tambimuttu maintains a career as book designer, anthologist and broadcaster on the BBC Third Program.

Tickets for Tambimuttu's address at the Poetry Center on February 19 are priced at \$1.50 and are available now. For information call TRafalgar 6-2366. Make checks payable to YMHA and address Poetry Center, YM-YWHA, Lexington Ave. at 92nd St., New York 28, N.Y.

Modern Reading Club
101

SSDI
5/7/8

Professor R. C. ARCHIBALD
BROWN UNIVERSITY
PROVIDENCE, R. I.

21 February 1958

Editorial Department
Nicholson and Watson Ltd.

26 Manchester Square

London W1
England

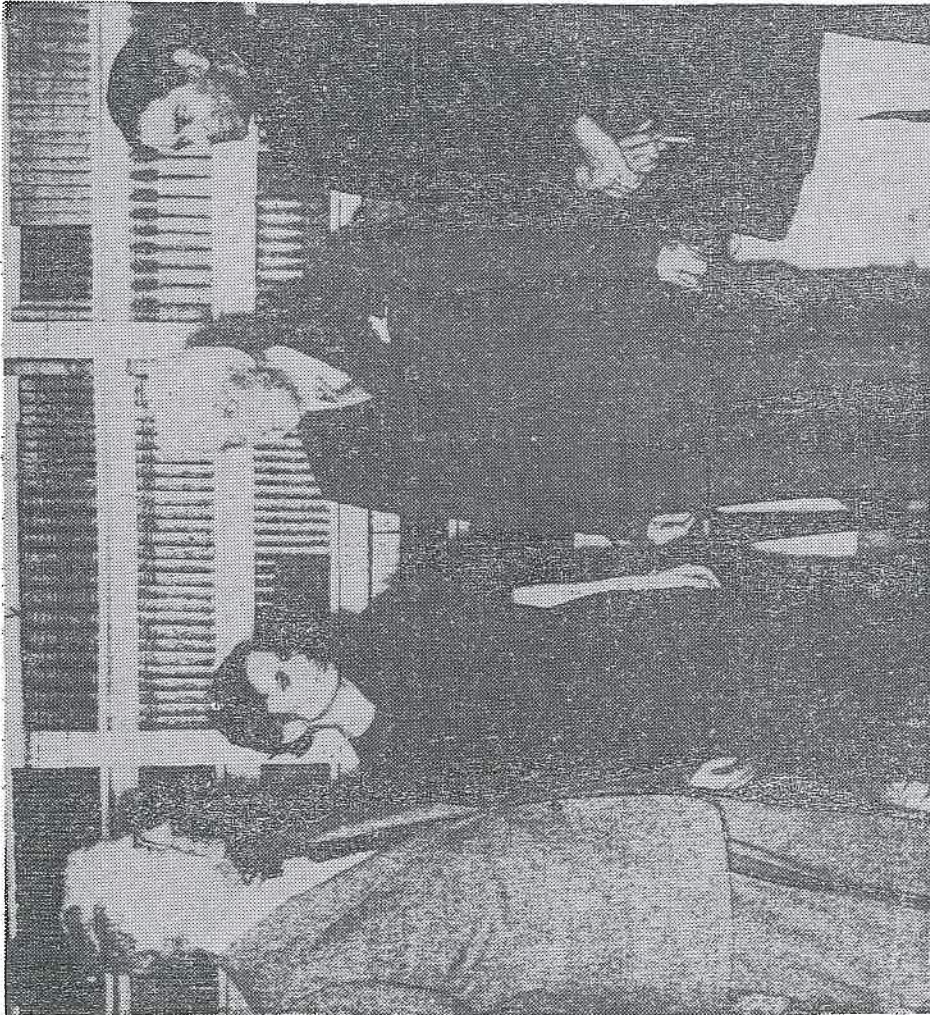
Dear Mr. Archibald,
Recent correspondence with Mr. Tambimuttu in New York inspires the present letter. May I introduce myself by referring

to my biography in Sam Pitroda Book 1. Please note the reference to my special library. I have been developing Poetry and Drama which Canada for the past at Mount Allison University in some 23,000 volumes (there are now some 23,000 volumes here). I have completed, revised, and edited Poetry and Drama volumes.

London and last week Mr. Tambimuttu suggested that you might have Selected Writings second hand file copies of Prose, Poems, and Plays (1942-44) by Reginald Rame and Kathleen Rame and T.T. which you would be willing to deposit for my Canadian library. I should be happy if you should find this possible, and send the publications with the file, some here. Very Sincerely Yours

R. C. Archibald

MAY 2, 1955



From Ceylon to Providence: L-r, Prof. Edson C. Lockwood, Mrs. Tambimuttu, Prof. Raymond C. Archibald, Thuraiarajah Tambimuttu at Gardner House, Brown University.

—Staff Photo

Search for Ceylonese Poet By Brown Math Teacher Ends

Prof. Emeritus Raymond Archibald Waited
Long Time to Meet Mr. Tambimuttu

By GEORGE C. HULL

A long search by an American Raina, who used to sit in a tiger mathematician for a Ceylonese skin on a stone seat under the poet came to a successful end in porch of the elder's home in the Gardner House at Brown University-village of Atchuevely in North Ceylon last week to the considerable lion and eat fruit from the tree satisfaction of both. But this did by the well nearby.

not come about through the disciplined thinking that is common to both mathematics and poetry. It was the result of what has been called in another connotation of "a remarkable concatenation of fortuitous circumstances."

In short, Prof. Emeritus Raymond C. Archibald of Brown University waited for a Ceylonese mathematician to meet Thuraiarajah Tambimuttu, of whom he had learned a great deal through his own deep interest in poetry. But it was not until 1952 that he made contact.

"A Poetic Haze"

Tambimuttu had then come to New York City with his wife Safia, who is associated with the Indian delegation to the United Nations, and Archibald, learning of this, wrote him a letter. This did no good for a long time, however, because Tambimuttu was in what he described yesterday as "a poetic haze;" that is, he was writing. It took him two years to answer the letter; his wife said he must.

Meanwhile his writing included a story, "The Pomegranate Tree," in which The New Yorker accepted and published in its issue of Nov. 13, 1954. It was about his Uncle

bimuttu, and then at last Tambimuttu replied to the professor's much earlier letter.

The catalyst in the case, Lockwood, took part in the Gardner House meeting yesterday.

About Two Months
Tambimuttu published a periodical, Poetry London, in England from 1938 to 1949, and about 150 books as well. He hopes now to revive his publishing enterprise in New York, under the name Poetry London-New York, and to publish the works of both established and new poets. He thinks the first issue will be out in about two months, and says he has been promised contributions by E. E. Cummings, Conrad Aiken and Louise Bogan.

Archibald will be leaving shortly for Sackville, N.B., to work for the summer in the Mary Mellich Archibald Memorial Library of English and American Poetry and Drama, which he founded there in memory of his mother at Mount Allison University in 1905.

Lockwood will be leaving in August for Ceylon.

photo copied

Feb. 8, 2006

BROWN UNIVERSITY
PROVIDENCE 12, RHODE ISLAND

May 11, 1955

Prof. Raymond C. Archibald
Box 5
Sackville, New Brunswick
Canada

Dear Professor Archibald:

On behalf of Mr. Harmon H.
Hyde of the Public Relations
Office I am happy to send the
two copies of the enclosed shots
of you with the Tambimuttus.

We enjoyed seeing you when
you were in Providence. Many
thanks for straightening out
our biological material. We
are enclosing two onionskin
copies which you asked us to
make for you.

Please feel free to write
if we can be of any help.

Sincerely yours,

Gretchen Pendill

Gretchen Pendill, Secy.
Public Relations Office

gp
Encls.

5501
5/18

5501
5/7/8

HOTEL BELLEVUE

Beacon Hill

BOSTON, MASSACHUSETTS

PARKER HOUSE • BOSTON
THE LINCOLNSHIRE • BOSTON
Under Same Management

GLENWOOD J. SHERRARD
President and Managing Director

7 May '55

Very clear friend Fred. Archibald,

I could not cope with

anything, so I've taken a walk

up with me & then got in the

work. Am just in evening

& relaxing.

Will write later.

Stamler

5501
5/2/8

26 Valley Road
Milton, Mass.
5th May 1955

Dear Professor Archibald:-

Thank you for sending on the clipping
from the Providence Journal with the picture
of the Tambliwuttus and you and me.

I'm sending on the clipping to the Editor of
the Morning Star. I know he'll appreciate it and
very likely will use it.

Sincerely,

David

26 Valley Road
Milton, Mass.
4th May 1955

Dear Professor Archibald:-

After I had posted a letter to you

recently I realized that it had been addressed
to Nova Scotia rather than New Brunswick!

Inasmuch as it was addressed to you at Mount

Allison University, Sackville my guess is that
it will reach you ^{eventually}.

I wanted to thank you for the delightful

time I had in Providence seeing you and meeting
the Tambimuttus.

If perchance you should like to obtain

some of the poet's writings that are available

in Ceylon I shall be glad to seek them out for

you. (We sail on the 18th August from New York.)

Cordially yours,

Edwin

55-1
5/7/8

Poetry London - New York

14 EAST 80TH STREET, NEW YORK 21, N. Y.

Telephone: REgent 7-4890

Editor: T. TAMBIMUTTU

N. Y. Office: ANEMIA GREEN

338 East 87 St NYC 23 May 1955

My dear friend Prof. Archibald, Many thanks, againk for our wonderful visit to Brown, which will always be one of my favourite tales. Only a spirit like yours made it possible. A lovely poem. Thank you, too, for the photo (we~~l~~ had 4 others from Brown) and the clippings. I have sent them on to India and Ceylon, and should they be printed I will send you copies. Copies of your NOTES have already gone to Eliot, Cummings (who wrote thank you ~~xxx~~ for your reassuring letter and its most enlightening enclosure.) Mrs and Mrs Yehudi Menuhin, Alkan, Peggy Glanville Hicks (music critic of NY Herald Trib. who wants me to write libretto for a new Broadway opera SAKUNTALA) Harvey Breit who I think may mention it in a piece on me in the next Sunday Times Book Review, my publishers and agent, Philip Wittenberg (Treasurer of Dylan Thomas Fund who may be Treasurer of PL + NY), Louise Bogan, Marianne Moore, Wallace Stevens, Stephen Spender. As I get down to writing to other critics, poets, more will go out. It is being of the greatest help to me in launching the new venture. The Asia Foundation who may give me a travel grant to see America phoned for 3 more copies, as well as The Conference on Asian Affairs who ~~xxxx~~ often produce me as an Asian to exhibit to interested people!

As you know. I was in Boston for two days. Did not see a soul. Then I caught a random bus which landed me in Hyannis, in Cape Cod. From there I went to West Dennis where I stayed for three nights. The holiday was too short, but I returned to work, and found I could not catch up with my correspondence. Now, Mr Horace Gregory has kindly volunteered to hunt up a secretary for me, so I hope to be a better correspondence in the future.

For No.1 I already have four poems from Cummings, 3 from de la Mare, 2 from Alken, 1 from Emyson. Also prose from Lawrence Durrell and Roy Campbell and a long CONTEMPORARY PORTRAITS No.1 on Walter de la Mare by Horace Gregory. Norman Nicholson, Louise Bogan are sending poems. Collection is a slow business. Francis Scarfe has sent a poem (besides others) on THE LATE POET'S CATS-CRASHERS (On Dylan).

You asked me about WATLINGIA. P.1 was of course the title page. p.2 was imprint page. p.3 poems by Harry S. Morgan, Nicholas Moore etc. p.4 Roy Campbell. p.5 Omarali Chowdhury, G.S. Fraser. p.6 Ray Sharback. H.Cane, Tambi and Douglas Warth, p.7 Tambimuttu, Mavis and Jan Smit, Brian Soper. p.8 George and Helen.

I must also thank you for NOTES XXX. I cannot understand how one head could carry all this information!

I shall hope to visit you in Sackville this summer. I hear it is the finest change I could have from New York.

Yours ever,

Tambi

Poetry London - New York

55el
5/7/8

14 EAST 80TH STREET, NEW YORK 21, N. Y.

Telephone: REgent 7-4890

EDITOR: T. TAMBIMUTTU
N. Y. OFFICE: AMELIA GREEN

Reply to:
338 E. 87th St.
New York, N.Y.

Dr. R.C. Archibald
Sackville
New Brunswick, Canada

June 10, 1955

My dear friend Clare:

Since I saw a letter addressed to you in this manner, may I call you Clare? Though you are much older than I am and perhaps it is not proper, I think it is time that we were good friends.

Many thanks for your lovely postcard and two letters. I am very sorry that I did not reply to them sooner, but I have been rather worn out this past month and am still trying to find my feet.

I was hoping The Asia Foundation would give me a grant to see a little of America, as well as visit you at Sackville. It looks now as if it may not come through. However, there is still a chance, and if the happy event happens, I shall certainly come down to Canada.

I am sorry that, through an oversight, I did not give you contents for pages 6, 7, & 8 of ~~the~~ Watlingia. Page 6 contains a poem by Ray Sharback, one by H. Crane, and one by Tambi and Douglas Wraith; page seven, a poem by me, and Brian McKenny Soper; page eight, a poem by George & Helen.

Material for PL-NY comes pouring in. Since ~~last~~ I wrote, contributions from Richard Eberhart and Horace Gregory have arrived. I am teeing with Marianne Moore on Saturday, and hope to extract a poem from her. *(She has written a long, 13 lines to say she will with a review.)*

Did you see a small mention of the magazine in Harvey Breit's column ~~last Sunday~~ *the Sunday before June 10?*

I did not tell you that just before my visit to you I had stopped doing the weekly piece for the Ceylon newspapers. For some reason, they did not print the six articles which I sent to them, ~~because of~~ internal politics. My application to The Asia Foundation for a grant to aid me in my journalism must have had something to do with it. However, I shall hope to write about my visit to Brown University some other time. As you know, it is one of the best memories I have of America. Shall write soon again.

Yours ever,

T. Tambi
T. Tambimuttu

Notes compiled by R. G. A.

[Center] Number XXIX - The Ceylon Poet Thuraiarejah Tambimuttu (1915-) ~~MANUSCRIPT 1 to 1950~~
INTRODUCTORY ~~1937~~ *could you please be placed in the right hand column?*
 For nearly a decade I've been searching for information concerning this poet.

but his name does not, apparently, appear in any biographical work or serial available even in large libraries. Very recently, however, two rich sources of information opened up. The first was through one of my former students who has been a professor for a score of years in Ceylon at Jaffna College in Vaddukoddai, (I am obliged to the Librarian there for the compilation of some data), about ten miles from Tambimuttu's birthplace. The second source was the happy ^{three months ago,} establishment of direct contact with the poet himself, who has been living in New York City, active in various projects for the past two years and five months.

In these Notes last December (p. 13-14) it was indicated ~~not only~~ that the ^{not only} MML possessed a magnetic tape copy of Tambimuttu's lecture at New York 19 February 1953, on "Contemporary English Verse" (74 minutes), but also a set of the remarkable periodical Poetry (London) which he founded; a hint was also given as to other important works which he had caused to be published.

Mr. Tambimuttu is a Jaffna Tamil, that is, from the minority community at the ^{and the last} northern tip of Ceylon Island. He was born 15 August 1915 at Atchuvally, and had ^{six} ~~five~~ ^{three} ~~brothers and~~ sisters. As a child, he was baptised a Catholic: Meary James Tambimuttu, ^{with the given name} ~~Thuraiarejah~~ ^{and in his three volumes of poetry, 1932-36, the initials M.S. & his christian name were used. They persisted in his Poetry in Wartime: an Anthology (1942) published by T.S. Eliot's London firm, and in a 1943 dedication to which we shall later refer. But from 1937 for a decade Tambimuttu used only his surname - his friends calling him Tamli - but in 1947 for certain legal reasons he adopted the Tamil ~~Christian~~ name, Thuraiarejah, and recent articles are signed T. Tambimuttu.}

^(at a school founded by his grandfather) ~~school~~ ^{The Wesleyan School,}
 His earliest education was at Atchuvally and at Singapore for a year; later and at St. Joseph's College, at St. Joseph's Convent School, Trincomalee, till 1928; in the following year he was admitted to St. Joseph's College, Colombo.

He started composing verses in his eighth or ninth year, and at the age of twelve published his first book, a collection of poems, Song of Childhood. He himself set

(Though he was born in Ceylon, he has been active in the field of and his name often Indian poetry, which is the reason he has often been ~~associated~~ associated with India: ~~for India~~ "This anthology (INDIA LOVE POEMS) was compiled by Tambimuttu, probably the best-known/Indian poet." -- ~~Samy~~ Joseph ^{page 12} Hitrec in The New York Times Book Review, March 6, 1955. "One of India's most active young poets, Tambimuttu has published four volumes of his own poetry, two in his native Ceylon and two in London, where he founded and edited the magazine Poetry London." -- Note in Atlantic Monthly, Oct. 1953, ^{page 45 of reprinted supplement} *Perspective of India*

the type for the printing at the press of his grandfather, the late S. Tambimuttu, poet, editor of a Tamil paper for about fifty years, dramatist, philanthropist, and book publisher (mostly of verse). For a year he also ran a theatre for the village in which his own operas in verse were performed. His family history from the and compiled from the Portuguese Tombos or land tenure records Portuguese rule which began in 1505, was published in 1903,

At St. Joseph's College U.T. was a violinist in the college orchestra, won a ~~silver~~ gold medal for elocution, and was third in vocal music. While there one of his songs "I'll still be feeling blue" was published in London (Peter Derek and Co.) *(like five of his other brothers)*
composed while he was sixteen,
It was also recorded in England on six penney E.C.L.I.P.S.E. records for sale in Woolworth and is still for sale in Ceylon. Winning a science (botany) Exhibition for Ceylon states.

University he spent only a year there since his chief interests were not in University work, but in composing songs and writing poetry. By 1936 he had published three more volumes of poetry Songs of Youth - Singalawa Love Songs, 1932, Tone Patterns (surrealist poems), and Och. He composed a whole jazz musical comedy *and which are still performed, on occasion, from Radio Ceylon.* "Tea Time in Ceylon"; parts of it were played in Regal Theatre, Colombo. He ~~passed~~ ~~clerical service examinations~~ and was attached to the Public Works Department for a few months before he left for London in 1937.

LONDON - 1937-1949
Here he planned for a literary career, and became acquainted with many of the present day British writers, especially the poets. Thus it came about that by December, 1936 he and Anthony Dickins (greatly enthusiastic for Tambimuttu's ideas) collaborated in editing and publishing the first number of POETRY (London), which was dated: January-February 1939. Dickins' collaboration ended with the second number after he had joined the Army. The original statement of editorial ideals was as follows: ¹⁾ An Enquiry into Modern Verse - ^{*} Now, entertaining, alive, this is the poetry periodical that youth has been waiting for. [#] Our intention in this non-party paper is to print work that poets feel they want to write rather than what they ought to, in order to conform to the ~~whims~~ ^{whims} of certain political and literary cliques. [#] Mr. Eliot has already observed that 'In the present chaos of opinion and belief we may expect to find quite different literatures existing in the same language

and later in a biography of his paternal grandfather in 1932, and that of his maternal grandfather in 1945. The conversion of this branch of the family to Roman Catholicism (some of Tambimuttu's relatives are Hindus) dates from the 16th century when his ancestor on both maternal and paternal side of the family, Paranirupa Singham, son of Pararaja Sekera VI, 1467-1519, died in Goa, India, and his children were returned to Ceylon after conversion, which was the set policy of the Portuguese. (Tambimuttu's uncle, Rev. S. Gnana Prakaser, the historian and eminent philologist of Dravidian languages whose ETYMOLOGICAL AND COMPARATIVE LEXICON OF THE TAMIL LANGUAGE, With Indexes of Words Quoted from Indo-European Languages ~~may~~ ^{is} ~~may be referred to~~ in the N.Y. Public Library) has written an account of the conversion in his A HISTORY OF THE CATHOLIC CHURCH IN CEYLON and THE KINGS OF JAFFNA DURING THE PORTUGUESE PERIOD.) It is also interesting to note that in Tambimuttu's family there was one Arasakesari during the 16th century, who translated Kalidasa's long poem Raghuvamsha from the Sanscrit into Tamil, now used in Ceylon ~~in~~ in a textbook edited by Rev. S. Gnana Prakaser).

and the same country. We make it possible for these different literatures to appear together, so that the public may have a clear and comprehensive idea of what is happening to poetry today. ~~We~~ [#]are interested only in achievement in the mode of expression called poetry; we print all who merit attention, regardless of their opinions, especially young and unknown writers. ~~Every~~ [#]form of honest thought will be given a clear voice on this poets' platform. With the results we hope to be able to resolve the present-day muddle in poetry and criticism."

The following is the remarkable list of invited contributors responding for the first number: George Barker, Audrey Beecham, Laurence Clark, Dorian Cooke, Walter De La Mare, Lawrence Durrell, Clifford Dymont, Gavin Ewart, John Galsworthy, J. F. Hendry, Rayner Heppenstall, Louis Macneise, Nicholas Moore, Philip O'Connor, Herbert Read, George Reavey, Keidrych Rhys, Maurice Rowden, D. S. Savage, Stephen Spender, Dylan Thomas, Henry Treece, Laurence Whistler.

In a letter published in The New Statesman and Nation, v. 39, Jan. 21, 1950, p. 66, Kathleen Raine wrote interestingly about Poetry (London): "Tambimuttu, who was, I am told, as wildly picturesque a figure in his native country, Ceylon, as he was in our drabber London, came to England ... with the flamboyant ambition 'to build a skyscraper of Poetry in ^{London} ~~England~~'. After a short time this ambition became more specific, 'to sweep away the restricting influence of Geoffrey Grigson' - whose magazine New Verse was the leading poetry review of the pre-war years. (Without contraries there is no progression). Tambimuttu was a dionysiac figure and at his Comus-like touch restrictions certainly went to the winds. Many frightened young poets were grateful for Tambi's generous enthusiasm after the policy of stern editorial discouragement of the Criterion and the strictness of New Verse."

^{£ 5-25} "The first number of Poetry (London) was produced on an initial capital of in collaboration with Anthony Dickins. About four thousand copies of the first number were sold by the editors, in person, to book stalls and bookshops all

over England, in New York and Paris, in the pubs of Soho, and in general, wherever poetry could be sold ... Tambi had an infallible instinct for promising poets, and many are the names, now familiar, that first appeared in early numbers of P.L. The early numbers of P.L. with the lyre-bird covers by Moore, Sutherland and Wilde, certainly have their place in literary history".

As Tambi^{was} continued to publish numbers of Poetry (London), and also in 1941 a series of attractively printed - 20-page PL Pamphlets (1. George Searfield, The Song of a Red Turtle, Poems; 2. Anne (Bradley) Ridley, A Dream Observed and Other Poems; 3. G. S. Fraser, The Fatal Landscape; 4. Nicholas Moore, Buzzing Around with a Bee) he was approached by various publishers with offers of collaboration. Finally, in 1942, "Editions Poetry London" ~~became~~ ^{was} an independent and separate Company, ~~was~~ ^{but} financed by Nicholson & Watson Ltd., ~~but~~ ^{run} by T.F. on a fifty-fifty share basis, while he ^{being} responsible for the editing, production, ~~distribution~~ ^{and} advertising. ^{Editions Poetry London became a limited liability company in 1947.} With the close of World War II conditions became more difficult and the connection with N. & W. was brought to an end ~~in 1943~~ after a remarkable series of books had been published and other manuscripts had been purchased.

~~In December 1946 Editions Poetry London~~ ^{by Editions Poetry London} ~~A Complete Catalogue of Books Published~~ ^{at 26 Manchester Square} ~~by Poetry London at 26 Manchester Square~~ ^(N. & W.'s address) ~~62 p. in the MMML.~~ ^{December 1946}
A revised and enlarged edition (viii, 68 p.) appeared in March 1948. Extracts from reviews were printed under many of the eight score of titles. These publications were classified under Poetry, Criticism, Art, Philosophy, Jazz, Miscellaneous Prose, Ballad Books (1. New Lyrical Ballads, 164 p., 1945, edited by M. Carpenter, H. Arundel, J. Lindsay; 2. Paul Potts, Instead of a Sonnet, 45 p., 1944; 3. M. Carpenter, John Nameless and Other Ballads, 67 p., 1948), Anthologies, Children's Books.

In Poetry (London) there were lithographic insets which illustrated poems. There were Gerald Wilde's illustrations of Eliot's "Rhapsody on a windy night" in No. 10; Carl Richard's illustrations of Dylan Thomas's "The force that through the green fuse" in No. 11, and Graham Sutherland's illustrations of poems by Francis
^{from} ~~In spite of these details, and that the Ballad Book was set up in type, it was never published~~

5. There was also a centre spread two-colour illus-
tration by Anne Ridler in her own hand. In 1955
the unity of the various arts at that time, quite
poems", whence the Poems of David Gascoyne illustrated
Newburgh. I would hate to have any poems of mine
insets of illustrations or poems
rapid were my idea, and in that sense, I had that much
and I ask it recurses your question,
ough the green hues", they were not on publication
and separate from the magazine". ~~Some more~~
and also to various covers of Poetry (London), and to
ooks, published by EPL. In the noted Swiss periodi-
c, 1946, on "The art of the book jacket" and "Recent
s" there are no less than four reproductions in
p. 123, 128-29, 131, 186. Two of these in the
s The Glass Tower (1945) and David Gascoyne's
ed 1944).
dlets were 5. Frantisek Halas, Old Women, from the
t p.; 6. T.F., Naturajah, a Poem for Mr. T.S. Eliot's
p. 0. Only part of this was in the 1948 EPL Volume

Among Tambimuttu's art books one finds Shelley Sketch Book by Henry Moore, Paul Gauguin Adieu by Stanley William Hayter (under Nicholson and Watson imprint) and announced in the catalogue as a PL book, SILEN BOOK OF CONVERSATION by John Banning, Alfred Wallis by Sven Borge (Joint Poetry London/Nicholson and Watson imprint), THE all the blocks, both colour and half-tone for SCOTCHBOOK by Graham Sutherland, MANUSCRIPTS Painting in Stone Legend Roy by John FRANKLIN Irwin, a book of Julian Trevelyan MANUSCRIPTS for illustrations for PAGES OF DAY AND NIGHT by Kathleen Raine, were made, Tambimuttu tells me, but the books were never published. The majority of blocks for MANUSCRIPTS mono-graphs on Juan Gago and John Funnard were also made, but MANUSCRIPTS never used just like a few blocks manufactured for works on Augustus John and MANUSCRIPTS Matthew Smith. He thinks the blocks are still lying at the MANUSCRIPTS establishment of Messrs Love and Malcolmsen, Redhill, Surrey, who were MANUSCRIPTS connected with Nicholson and Watson and Editions Poetry London.

SA remarkable art work for which Taulou was almost wholly responsible, viz. Ben Nicholson's Paintings, Sculpts, Drawings. With an introduction by Herbert Read London 1938. Nicholson was then "the leading representative in the last century of that tradition in art which has been called abstract". Taulou is better known in Great Britain for his illustrations of poetry and prose, but was so much inclined to secure the thousands of poems necessary for these publications - in which the following notes occur:

"The publishers wish to acknowledge with gratitude the assistance that has been given throughout by Tahirzadeh Tauloumian of Moscow Poetry London. It is he who originally conceived this idea of the publication."

Charles' Emblems and Hieroglyphs. There was also a centre spread two-colour illustration by Henry Moore to a poem by Anne Ridler in her own hand. Writing in 1955 Tambi remarked: "Believing in the unity of the various arts at that time, quite wrongly, I liked illustrating poems", whence the Poems of David Gascoyne illustrated by Graham Sutherland, Raine by Hepworth. I would have to have any poems of mine illustrated now. ^{The} ^{inserts of illustrations for poems} ~~These~~ lithographs were my idea, and in that sense, I had that much to do with ^{them} ~~it~~ ^{and I like it as evidence of my freedom} ~~The force that through the green fuse~~ ^{They were sold on publication} ~~of~~ ^{10/6} ~~as~~ ^{on} ~~uncut, signed, and separate from the magazine.~~ ^{Some were printed at} ~~24/6.~~ Great attention was given also to various covers of Poetry (London), and to the dust wrappers of various books, published by NEL. In the noted Swiss periodical, Graephis, v.2, March-April, 1946; on "The art of the book jacket" and "Recent trends in English illustrations" there are no less than four reproductions in colour of Tambi's illustrations, p. 128, 138-39, 141, 186. Two of these in the WUML are from Nicholas Moore's The Glass Tower (1945) and David Gascoyne's Poems 1937-1942, 1943 (reprinted 1944).

The remaining two PL Pamphlets were 5. Frantisek Halas, Old Women, from the Czech by Karel Otfar, 1947, 31 p.; 6. T.F., Naturajah, a Poem for Mr. T.S. Eliot's Sixtieth Birthday, 1948, vi, 10 p. Only part of this was in the 1948 NPL Volume T.S. Eliot, A Symposium by over 40 authors compiled by R. March and Tambimuttu, 259 p.; this tribute to Eliot on his sixtieth birthday (MMML) is in finer form than the Chicago edition of 1949. Tumbi has been wonderfully generous in not only giving me for the MMML three of these Pamphlets but also a number of other practically unprocurable publications.

Among these is the tiny HYMENIADA: A Poësie of Verse. Collected from Far & Wide
To the honour of John Conran Irwin, Asst. Keeper of the Indian Section, Victoria and

2. The beautiful little illustrated Ariel Poems, nos. 1-38, published by Faber 1927-1931, shows that his idea had earlier support; and the new series of eight illustrated Ariel Poems, 1934, larger format poems by Jay-Lewis, R. Campbell, F.S. Eliot, W. De la Mare, Louis MacNeice, W.B. Auden, Edwin Muir, Stephen Spender, suggests that F.S. Eliot's firm had his own in the project.

Albert Museum, and Helen Hermione Scott one of the members of the House of Poetry London. With an Appendix. London, Printed by Eversholt Printing Works for Tambimattu and sold at one penny. 1947. The 16-page pamphlet (4½ x 6 inches) in honour of the marriage of Tambi's secretary contains a score of poems including one of his own. "It was sold in the streets of London by one of my friends, on a very snowy day, and the bridal couple bought the first copy when they emerged from the theatre and heard him crying 'Poems Penny each'. I did a similar pamphlet for the marriage of the poet G. S. Fraser, and for my favorite publican George Watling of the Hog in the Pound where all PL authors met every day near my office. It was handset by me on my own press, printed in two colours and has drawings by John Craxton." * And it has a song written by Roy Campbell which the assembled company sang in the pub, *to the tune of 'Wrap me up in my old tawny tarpaulin jacket'!* I app a few lines from it:

An anonymous collection of children's poems, by Kathleen Raine and Tambi, was published in 1942 by Nicholson and Watson under the title Playtime Poems.

Tambi was sole editor of Poetry (London) nos. 3-15 (1949). After severing the connection with Nicholson and Watson he took Richard March ^C as a partner and organized two other firms, Mandeville Publications and William Campion subsidiary to Editions Poetry London, and these issued a number of popular publications. Since Tambi found the partnership highly unsatisfactory he withdrew in 1949. With Ceylon and India becoming self-ruling, the call of the East prevailed and he returned to his native Island.

from his partner,
Without any authorization whatever March continued the publication of Poetry (London), with the lyre bird trade mark, nos. 16-23, the last number appearing in winter 1951. In these numbers Tambimattu's departure is not mentioned, nor is there any tribute to his remarkable work on the magazine. Editions Poetry London Ltd. was sold to a firm so that its losses might on this firm's books allow them a greater *Tambimattu himself sold his £4,900 worth of shares in the £10,000 registered company for £5 15 to Richard March, for negotiation, when he was in Ceylon.* non-taxable profit. ~~Now~~ Poetry (London) has been returned to Tambi who hopes later to revive its publication.

* "Poets should help each other. There are commercial limits to the poetry list a publisher can carry. I therefore trust the ~~man~~ poet who would print the verse of some of his friends on a hand-press or would collect them in book or magazine form..... We believe in the poet who would print his friend's poems on a hand-press." (Tambi's Eighth Letter in Poetry London ~~March~~ No. 7, October November 1942, page 7.)

If the thirst in your windpipe ~~needs~~ needs throttling
And your business is ~~running~~ running aground,
Then ~~Just~~ go and see R.S.M.® Watling
Who lives in the Hog in the Pound.
And sound up the P.L.® Revelly
And line up the pints by the score;
As long as I've booze in my belly
I don't ask for anything more.
I don't want to go up to heaven,
I don't ~~want~~ want to go down below:
But I like it at half past eleven
When the pints are lined up in a row.
When sorrows get darker and darker
And life seems a terrible fix,
Old Tambi will be my Right Marker
When the lads are parading at six;
And we'll drink to our comrade George Watling.....

® Regimental Sergeant Major (Watling once drilled some thousand WAAPs)
® Poetry London.

... a selection of English language poems sent to India
and a speaker on several topics for
Tambi has been a popular reader of poetry, ~~as a result of the British~~
Broadcasting Corporation, in the BBC are a number of his own poems extracted
from his radio play "Return journey to Ceylon", commissioned by the B.B.C. Third
programme, but not yet produced.
In Kenneth Harrold's The New British Poets an Anthology. New York, 1949,
p. xxxv-xxxvi, we find: "Strictly within the field of poetry the magazine that
has moved the most mountains is Tambimuttu's Poetry London. In the first issue on
the very eve of war Tambi published a letter which sounded less like a literary
manifesto than a series of excerpts from the Tao Te Ching and Chuang Tzu. Speaking
as an oriental, with perfect confidence in his non-European background he was able
to marshal a 'history' of Western civilization in terms of causes, diagnosis,
pathology remedies, behavior and prognosis, with a cogency and insight which very
few English poets could have mastered. The effect seems to have been galvanic.
Poets rallied to him immediately. For all the years of the war he published the
best verse and the neatest verse in England. Without Tambimuttu the picture might
have been different, more like America where the generation that came up during
the war is still struggling for a hearing".

In the first number of Poetry Scotland (1943) one finds:
"This volume is inscribed to that discriminating artist who is the
friend of so many of the Scottish poets, Neary J. Tambimuttu."
The first number of Counterpoint, Oxford, 1944 was "Dedicated to Tambimuttu".
A large number of prominent poets and artists contributed and the Foreword says:
"Nothing is more symptomatic of individual superficiality... than the petty, inter-
gang mid-linging which so often passes for constructive criticism. Counterpoint
is conceived as a common organ of expression for artists of all kinds, and as such
adopts an organic and non-sectarian attitude. This has been something of Tambimuttu's
approach in Poetry London; although we have no theories about creating a tradition.
In artists we regard their individual achievement and potentiality first, their
representing or contributing to anything as of secondary significance."

In W. J. Entwistle's L. E. G. I. Lett, The Literature of England, AD. 500-
1946, a Survey of British Literature from its Beginnings to the Present
Day, London, 1948, Gillett in his chapter on "Contemporary Literature"
to 1946" lists (p. 147) Tambimuttu among 14 other British poets who
have shown extra promise or performance!
"Alex. Comfort & Robert Graves's Lyra an Anthology of
New Lyrics, 1942, contains (p. 54) "Gently, now my garden (for
Tambimuttu" by Francis Scarfe, and a Tamby poem, "The spreading
cross" (p. 58-59). In Whay Kendner, The Gates of Silence (1944) is
"Poem for Tapi" (p. 10). And in Poetry (London), no 6, 1944 p. 183-189,
is Nicholson's poem "No more and more the thoughts of arms of others
(for Tambimuttu)".

In the first number of Poetry Scotland (1943) one finds:

"This volume is inscribed to that discriminating artist who is the
friend of so many of the Scottish poets, Neary J. Tambimuttu."

The first number of Counterpoint, Oxford, 1944 was "Dedicated to Tambimuttu".

A large number of prominent poets and artists contributed and the Foreword says:

"Nothing is more symptomatic of individual superficiality... than the petty, inter-
gang mid-linging which so often passes for constructive criticism. Counterpoint
is conceived as a common organ of expression for artists of all kinds, and as such
adopts an organic and non-sectarian attitude. This has been something of Tambimuttu's
approach in Poetry London; although we have no theories about creating a tradition.

In artists we regard their individual achievement and potentiality first, their

representing or contributing to anything as of secondary significance."

In W. J. Entwistle's L. E. G. I. Lett, The Literature of England, AD. 500-
1946, a Survey of British Literature from its Beginnings to the Present
Day, London, 1948, Gillett in his chapter on "Contemporary Literature"
to 1946" lists (p. 147) Tambimuttu among 14 other British poets who
have shown extra promise or performance!

"Alex. Comfort & Robert Graves's Lyra an Anthology of
New Lyrics, 1942, contains (p. 54) "Gently, now my garden (for
Tambimuttu" by Francis Scarfe, and a Tamby poem, "The spreading
cross" (p. 58-59). In Whay Kendner, The Gates of Silence (1944) is
"Poem for Tapi" (p. 10). And in Poetry (London), no 6, 1944 p. 183-189,
is Nicholson's poem "No more and more the thoughts of arms of others
(for Tambimuttu)".

editorial.
In his first (February)
subsequently edited the

say more about our con-
was still only an idea

the editor of POETRY (1
most encouraging in hi

all over Europe, each

most strongly; each in

finest new poetry of a

some way towards a lin

collection, with an in

future collection I ho

some Gaelic from the la

From this it seems

POETRY LONDON, and the

germs of subsequent pub

A PL author). Poetry

a poetry journal

my authors Maurice Cas

poetry Ireland, which

distribute in England

a separate English ad

editorial,

In his first ~~editorial~~ ~~in the~~ ~~editorial~~, Maurice Lindsay who
 subsequently edited Modern Scottish Poetry (Faber) wrote: "I must
 say more about our cousin, ~~POETRY LONDON~~. Whilst POETRY SCOTLAND

page 3:

POETRY (London).

was still only an idea in my mind, I wrote to my friend Tambimuttu,
 the editor of POETRY (London) and told him of my plans. He was
 most encouraging in his reply. He envisaged cousin-periodicals
 all over Europe, each local in the sense that it featured home poets
 most strongly; each international in the sense that it featured the
 finest new poetry of all lands in a smaller measure. We have gone
 some way towards a limited realization of that ideal in this
 collection, with an English, Irish and a Welsh collection. In a
 future collection I hope to include some ~~new~~ poems in
 Gaelic from the Isle of Man."

From this it seems clear that it is in the sounding of

POETRY LONDON, and the encouragement of its editor, lay the

germs of subsequent publications: Poetry Manchester (who edited it?

A PL author?), Poetry Bristol (was this ever published? One of
 a *Poetry Gibraltar supplement to an Army magazine*,
 my authors Maurice Carpenter said he was going to found it):

Poetry Ireland, which Tambimuttu ^{me}informs he had agreed to

distribute in England in a ~~special~~ special English edition, though

a separate English edition never came to pass.

M. Lindsay

HD. 500-

Shelton

Citation

no

1742

In Francis Scarfe, Anden and After, The Liberation of Poetry 1930-1941, London, 1942, one finds (p. 184-192) "A letter on poetry" dated July 23, 1941 and addressed "Dear Tambi"; and (p. 200-203) "The liberation of poetry - Poetry London", dated December, 1941.

In Out of this War: a Poem by Tambimuttu, London, 1941, the frontispiece is a portrait of Tambi by Augustus John.

CEYLON - 1949-1952

(3 to 5 poems a week)
Returning to his native Island he adopted the native dress, ~~used his Tamil name~~, and ~~has~~ contributed ~~daily~~ poems to the Ceylon Daily Times, Colombo, concerning Ceylon. Here an article by Victor Lewis on "Tambimuttu" was published, 27 January 1950, in the series: "V (very) I (interesting) P (people)". A photostat copy of this article, containing Tambi's portrait, is in the MMAML. In 1951 he married Safia Tyabjee of ~~the~~ prominent Bombay family. They came to New York in ~~1952~~ ^{November} 1952; we have already noted his lecture in February 1953 at the Young Men's and Women's Hebrew Association. ^{In 1939 he married the late Jacqueline Stanley, an English girl, whom he met in 1938.}

NEW YORK - 1952-1955

Here Tambi has been very much occupied with a variety of undertakings. For the past three years he has been working on The Golden Treasury of Indian Verse, dealing with twelve languages, in collaboration with several translators; ^{many of} ~~but all~~ the final versions are by T.T. - as he continues the great anthology which will later be published in America, England and India. Last year The Peter Pan Press issued in handsome form his India Love Poems selected and with an Essay on Woman in India, with wood-engravings by Jeff Hill. He was retained for four months by the Ford Foundation to collect ~~the~~ poems for the Indian Number of the Atlantic Monthly (Oct. 1953, 64 page supplement - "Perspective of India", of great interest). Just now Tambi is busy as guest editor of the India number of Poetry (Chicago). For the past year he has been writing stories with the background of Ceylon and especially

Atchuvally. ^{Very attractively written and} ~~Three of these, already published in 1951, are as follows:~~ "The pom-granate tree", New Yorker, v.30, p. 154-161, Nov. 13; "Uncle Gammali and the British", The Reporter, v.10, p. 44-45, Feb. 2; "Elizama" ¹⁻ ~~a reminiscence of childhood in Ceylon~~, The Reporter, v.11, p. 38-41, Dec. 30.

A volume of stories, dealing with Atchuvally, ~~and other places~~, A Handful of Red Earth (the earth there is red) has just been accepted for publication by Houghton Mifflin. Along with everything else T.T. sends a weekly budget to the Daily News. Ceylon Times.

He has a great many manuscripts and letters of poets. ~~He sold those of Dylan Thomas, T.S. Eliot, Lawrence Durrell, Roy Campbell, Edith Sitwell, to The House of Books New York.~~ ^{He wrote} "I would not have sold Dylan's things if I had known he was going to die, since I really treasured his poetry mss. I threw a party for him on Friday, ^{when Miss Reitel phoned me about his sudden illness,} 27, 1953 together when he inscribed a book for me, and on Monday he was dead. On that memorable last birthday he signed some poetry MSS for me which I still possess, and corrected two errors in a poem of his. Tambimuttu has a part time position with the Indian delegation to the United Nations, and thus has a diplomatic passport. Friends report to me that ^{Tambi} and his wife are charming personalities". The delightful spirit permeating his many ^{personal recent} letters, filled with material of interest has been ^{one of} ~~the~~ rarest pleasure of my ^{latest} ~~recent~~ December days.

x she was girl working for YWHA which sponsored Dylan's lecture tour.

Latest note: Clarke Marlor of Columbia University is offering a long study of Tambimuttu's poems ~~fixtures~~ (together with that of two or three other Indian poets) for his doctorate.

5501
5/2/8

FOR: POETRY CENTER, Lexington Ave. at 92nd St., NYC 28

FROM: ELIZABETH REITELL Trafalgar 6-2366

TAMBIMUTTU TO SPEAK
AT POETRY CENTER

Ceylon
Tambimuttu, ~~Indian~~ poet, critic, editor and publisher, will speak on contemporary English verse at the Poetry Center of the YM-YWHA on Thursday, February 19 at 8:40 p.m.

Tambimuttu, who is at present on a lecture tour of the United States, was born and brought up in Ceylon. While remaining a citizen of that country, he has lived and worked in India and Great Britain and has established, by his manifold literary activities, a distinguished reputation thruought the English-speaking world.

Best-known as the founder-editor of Poetry London in 1938 and the publisher, for twelve years, of Editions Poetry London, his discovery and patronage of new talent was instrumental in promoting a new generation of British poets represented by Dylan Thomas, Kathleen Raine, W.S. Graham, David Gascoyne and Lawrence Durrell, among others. He has also published the work of American writers including Henry Miller, Conrad Aiken, Cleanth Brooks and Wytter Bynner and the first monographs on British artists Henry Moore and Ben Nicholson.

Tambimuttu's own works include "Out of this War" (Fortune Press), "Natarajah" (Editions Poetry London), "T. S. Eliot - A Symposium", (Henry Regnery, Chicago), "Modern Reading" (with co-editors Nicholson and Watson) and "Poetry in Wartime" (Faber and Faber).

Along with his work as author and publisher, Tambimuttu maintains a career as book designer, anthologist and broadcaster on the BBC Third Program.

Tickets for Tambimuttu's address at the Poetry Center on February 19 are priced at \$1.50 and are available now. For information call Trafalgar 6-2366. Make checks payable to YMHA and address Poetry Center, YM-YWHA, Lexington Ave. at 92nd St., New York 28, N.Y.

Modern Reading by Lulu NO 1 -

SSDI
5/7/8

Professor R. C. ARCHIBALD
BROWN UNIVERSITY
PROVIDENCE, R. I.

21 February 1958

Editorial Department
Nicholson and Watson Ltd.

26 Manchester Square

London W1

England

Dear Mr. Cullen,

Recent correspondence with Mr.

Tambimuttu in New York inspires the present

letter. May I introduce myself by referring

you to my biography in Sam Pitroda Book 1958.

Please note the reference to my special library.

I have been developing

Q Poetry and Drama which I have for the past

at Mount Allison University in

50 years. (there are now some 23,000 volumes

there). I have a complete set, 23 vols of Poetry

editions Poetry

London and London in a letter of last week Mr.

Tambimuttu suggested that you might have

second hand file copies of Selected Writings

rs. (1942-44) by Reginald Moore, and

Playtime (with childrens' poetry by

Kathleen Raine and T.T.) which you would

be willing to dispose of for my Canadian library.

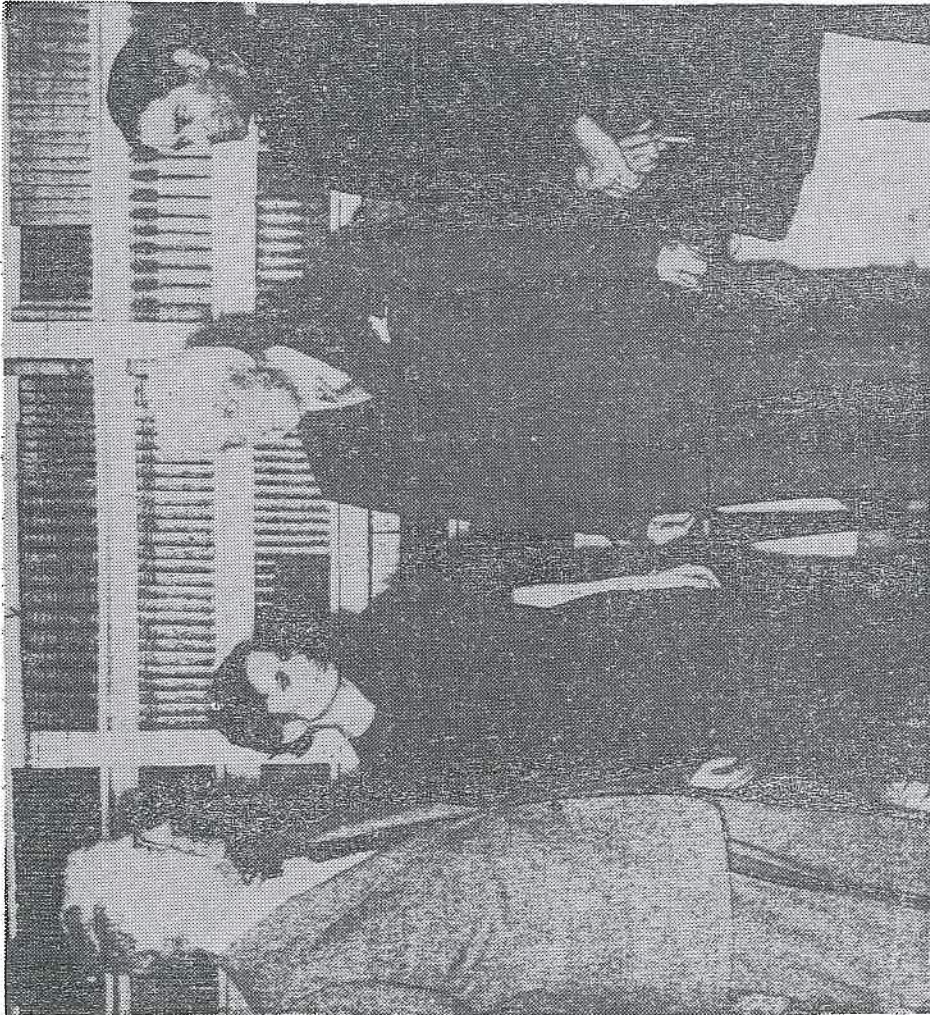
I should be happy if you should find this

possible, and send the publications with the

file, to me here. Very Sincerely Yours

R. C. Archibald

MAY 2, 1955



From Ceylon to Providence: L-r, Prof. Edson C. Lockwood, Mrs. Tambimuttu, Prof. Raymond C. Archibald, Thurai-rajah Tambimuttu at Gardner House, Brown University.

—Staff Photo

Search for Ceylonese Poet By Brown Math Teacher Ends

Prof. Emeritus Raymond Archibald Waited
Long Time to Meet Mr. Tambimuttu

By GEORGE C. HULL

A long search by an American Raina, who used to sit in a tiger mathematician for a Ceylonese skin on a stone seat under the poet came to a successful end in porch of the elder's home in the Gardner House at Brown University-village of Atchuevely in North Ceylon last week to the considerable lion and eat fruit from the tree satisfaction of both. But this did by the well nearby.

not come about through the disciplined thinking that is common to both mathematics and poetry. It was the result of what has been called in another connotation of "a remarkable concatenation of fortuitous circumstances."

In short, Prof. Emeritus Raymond C. Archibald of Brown waited to meet Thurai-rajah Tambimuttu, of whom he had learned a great deal through his own deep interest in poetry. But it was not until 1952 that he made contact.

"A Poetic Haze"

Tambimuttu had then come to New York City with his wife Safia, who is associated with the Indian delegation to the United Nations, and Archibald, learning of this, wrote him a letter. This did no good for a long time, however, because Tambimuttu was in what he described yesterday as "a poetic haze;" that is, he was writing. It took him two years to answer the letter; his wife said he must.

Meanwhile his writing included a story, "The Pomegranate Tree," in which The New Yorker accepted and published in its issue of Nov. 13, 1954. It was about his Uncle

bimuttu, and then at last Tambimuttu replied to the professor's much earlier letter.

The catalyst in the case, Lockwood, took part in the Gardner House meeting yesterday.

About Two Months
Tambimuttu published a periodical, Poetry London, in England from 1938 to 1949, and about 150 books as well. He hopes now to revive his publishing enterprise in New York, under the name Poetry London-New York, and to publish the works of both established and new poets. He thinks the first issue will be out in about two months, and says he has been promised contributions by E. E. Cummings, Conrad Aiken and Louise Bogan.

Archibald will be leaving shortly for Sackville, N.B., to work for the summer in the Mary Mellich Archibald Memorial Library of English and American Poetry and Drama, which he founded there in memory of his mother at Mount Allison University in 1905.

Lockwood will be leaving in August for Ceylon.

photo copied

Feb. 8, 2006

BROWN UNIVERSITY
PROVIDENCE 12, RHODE ISLAND

May 11, 1955

Prof. Raymond C. Archibald
Box 5
Sackville, New Brunswick
Canada

Dear Professor Archibald:

On behalf of Mr. Harmon H.
Hyde of the Public Relations
Office I am happy to send the
two copies of the enclosed shots
of you with the Tamblimuttus.

We enjoyed seeing you when
you were in Providence. Many
thanks for straightening out
our biological material. We
are enclosing two onionskin
copies which you asked us to
make for you.

Please feel free to write
if we can be of any help.

Sincerely yours,

Gretchen Pendill

Gretchen Pendill, Secy.
Public Relations Office

gp
Encls.

5501
5/3/8

5501
5/7/8

HOTEL BELLEVUE

Beacon Hill

BOSTON, MASSACHUSETTS

PARKER HOUSE • BOSTON
THE LINCOLNSHIRE • BOSTON
Under Same Management

GLENWOOD J. SHERARD
President and Managing Director

7 May '55

Very clear friend Fred. Archibald,

I could not cope with

everything, so I've taken a walk

up with me & then get in the

world. Am just in evening

& relaxing.

Will write later.

Stamler

5501
5/2/8

26 Valley Road
Milton, Mass.
5th May 1955

Dear Professor Archibald:-

Thank you for sending on the clipping
from the Providence Journal with the picture
of the Tambliwuttus and you and me.

I'm sending on the clipping to the Editor of
the Morning Star. I know he'll appreciate it and
very likely will use it.

Sincerely,

David

26 Valley Road
Milton, Mass.
4th May 1955

Dear Professor Archibald:-

After I had posted a letter to you

recently I realized that it had been addressed
to Nova Scotia rather than New Brunswick!

Inasmuch as it was addressed to you at Mount

Allison University, Sackville my guess is that
it will reach you^{eventually}.

I wanted to thank you for the delightful

time I had in Providence seeing you and meeting
the Tambimuttus.

If perchance you should like to obtain

some of the poet's writings that are available

in Ceylon I shall be glad to seek them out for

you. (We sail on the 18th August from New York.)

Cordially yours,

Edwin

55-1
5/7/8

Poetry London - New York

14 EAST 80TH STREET, NEW YORK 21, N. Y.

Telephone: REgent 7-4890

Editor: T. TAMBIMUTTU

N. Y. Office: ANEMIA GREEN

338 East 87 St NYC 23 May 1955

My dear friend Prof. Archibald, Many thanks, againk for our wonderful visit to Brown, which will always be one of my favourite tales. Only a spirit like yours made it possible. A lovely poem. Thank you, too, for the photo (we~~l~~ had 4 others from Brown) and the clippings. I have sent them on to India and Ceylon, and should they be printed I will send you copies. Copies of your NOTES have already gone to Eliot, Cummings (who wrote thank you ~~xxx~~ for your reassuring letter and its most enlightening enclosure.) Mrs and Mrs Yehudi Menuhin, Alkan, Peggy Glanville Hicks (music critic of NY Herald Trib. who wants me to write libretto for a new Broadway opera SAKUNTALA) Harvey Breit who I think may mention it in a piece on me in the next Sunday Times Book Review, my publishers and agent, Philip Wittenberg (Treasurer of Dylan Thomas Fund who may be Treasurer of PL + NY), Louise Bogan, Marianne Moore, Wallace Stevens, Stephen Spender. As I get down to writing to other critics, poets, more will go out. It is being of the greatest help to me in launching the new venture. The Asia Foundation who may give me a travel grant to see America phoned for 3 more copies, as well as The Conference on Asian Affairs who ~~xxxx~~ often produce me as an Asian to exhibit to interested people!

As you know. I was in Boston for two days. Did not see a soul. Then I caught a random bus which landed me in Hyannis, in Cape Cod. From there I went to West Dennis where I stayed for three nights. The holiday was too short, but I returned to work, and found I could not catch up with my correspondence. Now, Mr Horace Gregory has kindly volunteered to hunt up a secretary for me, so I hope to be a better correspondence in the future.

For No.1 I already have four poems from Cummings, 3 from de la Mare, 2 from Alken, 1 from Emyson. Also prose from Lawrence Durrell and Roy Campbell and a long CONTEMPORARY PORTRAITS No.1 on Walter de la Mare by Horace Gregory. Norman Nicholson, Louise Bogan are sending poems. Collection is a slow business. Francis Scarfe has sent a poem (besides others) on THE LATE POET'S CATS-CRASHERS (On Dylan).

You asked me about WATLINGIA. P.1 was of course the title page. p.2 was imprint page. p.3 poems by Harry S. Morgan, Nicholas Moore etc. p.4 Roy Campbell. p.5 Omarali Chowdhury, G.S. Fraser. p.6 Ray Sharback. H.Cane, Tambi and Douglas Warth, p.7 Tambimuttu, Mavis and Jan Smit, Brian Soper. p.8 George and Helen.

I must also thank you for NOTES XXX. I cannot understand how one head could carry all this information!

I shall hope to visit you in Sackville this summer. I hear it is the finest change I could have from New York.

Yours ever,

Tambi

Poetry London - New York

55el
5/7/8

14 EAST 80TH STREET, NEW YORK 21, N. Y.

Telephone: REgent 7-4890

EDITOR: T. TAMBIMUTTU

N. Y. OFFICE: AMELIA GREEN

Reply to:
338 E. 87th St.
New York, N.Y.

Dr. R.C. Archibald
Sackville
New Brunswick, Canada

June 10, 1955

My dear friend Clare:

Since I saw a letter addressed to you in this manner, may I call you Clare? Though you are much older than I am and perhaps it is not proper, I think it is time that we were good friends.

Many thanks for your lovely postcard and two letters. I am very sorry that I did not reply to them sooner, but I have been rather worn out this past month and am still trying to find my feet.

I was hoping The Asia Foundation would give me a grant to see a little of America, as well as visit you at Sackville. It looks now as if it may not come through. However, there is still a chance, and if the happy event happens, I shall certainly come down to Canada.

I am sorry that, through an oversight, I did not give you contents for pages 6, 7, & 8 of ~~the~~ Watlingia. Page 6 contains a poem by Ray Sharback, one by H. Crane, and one by Tambi and Douglas Wraith; page seven, a poem by me, and Brian McKenny Soper; page eight, a poem by George & Helen.

Material for PL-NY comes pouring in. Since ~~last~~ I wrote, contributions from Richard Eberhart and Horace Gregory have arrived. I am teeing with Marianne Moore on Saturday, and hope to extract a poem from her. *(She has written a long, 13 lines to say she will with a review.)*

Did you see a small mention of the magazine in Harvey Breit's column ~~last Sunday~~ *the Sunday before June 10?*

I did not tell you that just before my visit to you I had stopped doing the weekly piece for the Ceylon newspapers. For some reason, they did not print the six articles which I sent to them, ~~because of~~ internal politics. My application to The Asia Foundation for a grant to aid me in my journalism must have had something to do with it. However, I shall hope to write about my visit to Brown University some other time. As you know, it is one of the best memories I have of America. Shall write soon again.

Yours ever,

T. Tambi
T. Tambimuttu

Notes compiled by R. C. A.

[Center]

Number XXIX - The Ceylon Poet Thuraiarejah Tambimuttu (1915-) ~~MANUSCRIPT 1 to 1950~~

INTRODUCTORY ~~1937~~

For nearly a decade I've been searching for information concerning this poet but his name does not, apparently, appear in any biographical work or serial available even in large libraries. Very recently, however, two rich sources of information opened up. The first was through one of my former students who has been a professor for a score of years in Ceylon at Jaffna College in Vaddukoddai, (I am obliged to the Librarian there for the compilation of some data), about ten miles from Tambimuttu's birthplace. The second source was the happy establishment of direct contact with the poet himself, who has been living in New York City, active in various projects for the past two years and five months.

In these Notes last December (p. 13-14) it was indicated ~~not only~~ that the MML possessed ^{not only} a magnetic tape copy of Tambimuttu's lecture at New York 19 February 1953, on "Contemporary English Verse" (74 minutes), but also a set of the remarkable periodical Poetry (London) which he founded; a hint was also given as to other important works which he had caused to be published.

Mr. Tambimuttu is a Jaffna Tamil, that is, from the minority community at the northern tip of Ceylon Island, ^{and the last} not to be confused with the Indian Tamil immigrants of recent date. He was born 15 August 1915 at Atchuvely, and had ^{six} ~~five~~ brothers and ^{three} ~~two~~ sisters. As a child he was baptised a Catholic: Meary James Tambimuttu, ^{with the given name} ~~Thuraiarejah~~ ^{and in his three volumes of poetry, 1932-36, the initials M.S. & his christian name were used. They persisted in his Poetry in Wartime: an Anthology (1942) published by T.S. Eliot's London firm, and in a 1943 dedication to which we shall later refer. But from 1937 for a decade Tambimuttu used only his surname - his friends calling him Tamli - but in 1947 for certain legal reasons he adopted the Tamil ~~Christian~~ name, Thuraiarejah, and recent articles are signed T. Tambimuttu.}

His earliest education was at Atchuvely ^(at a school founded by his grandfather) ~~school~~ ^{the Wesleyan School,} and at St. Joseph's College, Trincomalee, till 1928; in the following year he was admitted to St. Joseph's College, Colombo.

He started composing verses in his eighth or ninth year, and at the age of twelve published his first book, a collection of poems, Song of Childhood. He himself set

(Though he was born in Ceylon, he has been active in the field of Indian poetry, ^{and his name} ~~which is the reason he has often been mistaken~~ ^{often} ~~associated with India:~~ ^{associated with India:} "This anthology (INDIA LOVE POEMS) was compiled by Tambimuttu, probably the best-known/Indian poet." -- ~~Samy~~ Joseph ^{page 12} Hitrec in The New York Times Book Review, March 6, 1955. "One of India's most active young poets, Tambimuttu has published four volumes of his own poetry, two in his native Ceylon and two in London, where he founded and edited the magazine Poetry London." -- Note in Atlantic Monthly, Oct. 1953, ^{page 45 of reprinted supplement} ~~of reprinted supplement~~ ^{Perspective of India}

the type for the printing at the press of his grandfather, the late S. Tambimuttu, poet, editor of a Tamil paper for about fifty years, dramatist, philanthropist, and book publisher (mostly of verse). For a year he also ran a theatre for the village in which his own operas in verse were performed. His family history from the and compiled from the Portuguese Tombos or land tenure records Portuguese rule which began in 1505, was published in 1903,

At St. Joseph's College, U.T. was a violinist in the college orchestra, won a ~~silver~~ gold medal for elocution, and was third in vocal music. While there one of his songs "I'll still be feeling blue" was published in London (Peter Derek and Co.) *(like five of his other brothers)*
composed while he was sixteen,
It was also recorded in England on six penney E.C.L.I.P.S.E. records for sale in Woolworth and is still for sale in Ceylon. Winning a science (botany) Exhibition for Ceylon states.

University he spent only a year there since his chief interests were not in University work, but in composing songs and writing poetry. By 1936 he had published three more volumes of poetry Songs of Youth - Singalawa Love Songs, 1932, Tone Patterns (surrealist poems), and Och. He composed a whole jazz musical comedy *and which are still performed, on occasion, from Radio Ceylon.* "Tea Time in Ceylon"; parts of it were played in Regal Theatre, Colombo. He ~~passed~~ ~~clerical service examinations~~ and was attached to the Public Works Department for a few months before he left for London in 1937.

LONDON - 1937-1949
Here he planned for a literary career, and became acquainted with many of the present day British writers, especially the poets. Thus it came about that by December, 1936 he and Anthony Dickins (greatly enthusiastic for Tambimuttu's ideas) collaborated in editing and publishing the first number of POETRY (London), which was dated: January-February 1939. Dickins' collaboration ended with the second number after he had joined the Army. The original statement of editorial ideals was as follows: ¹⁾ An Enquiry into Modern Verse - ^{*} Now, entertaining, alive, this is the poetry periodical that youth has been waiting for. [#] Our intention in this non-party paper is to print work that poets feel they want to write rather than what they ought to, in order to conform to the ~~whims~~ ^{whims} of certain political and literary cliques. [#] Mr. Eliot has already observed that 'In the present chaos of opinion and belief we may expect to find quite different literatures existing in the same language

and later in a biography of his paternal grandfather in 1932, and that of his maternal grandfather in 1945. The conversion of this branch of the family to Roman Catholicism (some of Tambimuttu's relatives are Hindus) dates from the 16th century when his ancestor on both maternal and paternal side of the family, Paranirupa Singham, son of Pararaja Sekera VI, 1467-1519, died in Goa, India, and his children were returned to Ceylon after conversion, which was the set policy of the Portuguese. (Tambimuttu's uncle, Rev. S. Gnana Prakaser, the historian and eminent philologist of Dravidian languages whose ETYMOLOGICAL AND COMPARATIVE LEXICON OF THE TAMIL LANGUAGE, With Indexes of Words Quoted from Indo-European Languages ~~may~~ ^{is} ~~may be referred to~~ in the N.Y. Public Library) has written an account of the conversion in his A HISTORY OF THE CATHOLIC CHURCH IN CEYLON and THE KINGS OF JAFFNA DURING THE PORTUGUESE PERIOD.) It is also interesting to note that in Tambimuttu's family there was one Arasakesari during the 16th century, who translated Kalidasa's long poem Raghuvamsha from the Sanscrit into Tamil, now used in Ceylon ~~in~~ in a textbook edited by Rev. S. Gnana Prakaser).

and the same country. We make it possible for these different literatures to appear together, so that the public may have a clear and comprehensive idea of what is happening to poetry today. ~~We~~ [#]are interested only in achievement in the mode of expression called poetry; we print all who merit attention, regardless of their opinions, especially young and unknown writers. ~~Every~~ [#]form of honest thought will be given a clear voice on this poets' platform. With the results we hope to be able to resolve the present-day muddle in poetry and criticism."

The following is the remarkable list of invited contributors responding for the first number: George Barker, Audrey Beecham, Laurence Clark, Dorian Cooke, Walter De La Mare, Lawrence Durrell, Clifford Dymont, Gavin Ewart, John Galsworthy, J. F. Hendry, Rayner Heppenstall, Louis Macneise, Nicholas Moore, Philip O'Connor, Herbert Read, George Reavey, Keidrych Rhys, Maurice Rowden, D. S. Savage, Stephen Spender, Dylan Thomas, Henry Treece, Laurence Whistler.

In a letter published in The New Statesman and Nation, v. 39, Jan. 21, 1950, p. 66, Kathleen Raine wrote interestingly about Poetry (London): "Tambimuttu, who was, I am told, as wildly picturesque a figure in his native country, Ceylon, as he was in our drabber London, came to England ... with the flamboyant ambition 'to build a skyscraper of Poetry in ^{London} ~~England~~'. After a short time this ambition became more specific, 'to sweep away the restricting influence of Geoffrey Grigson' - whose magazine New Verse was the leading poetry review of the pre-war years. (Without contraries there is no progression). Tambimuttu was a dionysiac figure and at his Comus-like touch restrictions certainly went to the winds. Many frightened young poets were grateful for Tambi's generous enthusiasm after the policy of stern editorial discouragement of the Criterion and the strictness of New Verse."

^{£ 5-25} "The first number of Poetry (London) was produced on an initial capital of in collaboration with Anthony Dickins. About four thousand copies of the first number were sold by the editors, in person, to book stalls and bookshops all

over England, in New York and Paris, in the pubs of Soho, and in general, wherever poetry could be sold ... Tambi had an infallible instinct for promising poets, and many are the names, now familiar, that first appeared in early numbers of P.L. The early numbers of P.L. with the lyre-bird covers by Moore, Sutherland and Wilde, certainly have their place in literary history".

As Tambi^{was} continued to publish numbers of Poetry (London), and also in 1941 a series of attractively printed - 20-page PL Pamphlets (1. George Searfield, The Song of a Red Turtle, Poems; 2. Anne (Bradley) Ridley, A Dream Observed and Other Poems; 3. G. S. Fraser, The Fatal Landscape; 4. Nicholas Moore, Buzzing Around with a Bee) he was approached by various publishers with offers of collaboration. Finally, in 1942, ^{as} "Editions Poetry London" ~~became~~ ^{was} an independent and separate Company, ^{was} ~~was~~ ^{but} financed by Nicholson & Watson Ltd., ~~but~~ ^{run} by T.F. on a fifty-fifty share basis, while he ^{being} ~~was~~ responsible for the editing, production, ~~distribution~~ ^{and} advertising. ^{Editions Poetry London became a limited liability company in 1947.} With the close of World War II conditions became more difficult and the connection with N. & W. was brought to an end ~~in 1943~~ after a remarkable series of books had been published and other manuscripts had been purchased.

~~In December 1946 Editions Poetry London~~ ^{in December 1946} A Complete Catalogue of Books Published by Poetry London at 26 Manchester Square ^(N. & W.'s address) ~~62 p. in the MMML.~~ ^{December 1946} A revised and enlarged edition (viii, 68 p.) appeared in March 1948. Extracts from reviews were printed under many of the eight score of titles. These publications were classified under Poetry, Criticism, Art, Philosophy, Jazz, Miscellaneous Prose, Ballad Books (1. New Lyrical Ballads, 164 p., 1945, edited by M. Carpenter, H. Arundel, J. Lindsay; 2. Paul Potts, Instead of a Sonnet, 45 p., 1944; 3. M. Carpenter, John Nameless and Other Ballads, 67 p., 1948), Anthologies, Children's Books.

In Poetry (London) there were lithographic insets which illustrated poems. There were Gerald Wilde's illustrations of Eliot's "Rhapsody on a windy night" in No. 10; Carl Richard's illustrations of Dylan Thomas's "The force that through the green fuse" in No. 11, and Graham Sutherland's illustrations of poems by Francis ^{John} ~~In spite of these details, and that the Ballad Book was set up in type, it was never published~~

Charles' Baboons and Hieroglyphs. There was also a centre spread two-colour illustration by Henry Moore to a poem by Anne Ridler in her own hand. Writing in 1955 Tzumi remarked: "Believing in the unity of the various arts at that time, quite wrongly, I liked illustrating poems", whence the Poems of David Gascoyne illustrated by Graham Sutherland, Raine by Hemsworth. I would hate to have any poems of mine illustrated now. ^{The} ^{insets of illustrations for poems} ~~These~~ lithographs were my idea, and in that sense, I had that much to do with 'The force that through the green fuse', They were sold on publication at 10/6, uncut, signed, and separate from the magazine. Some were printed at 24/6. Great attention was given also to various covers of Poetry (London), and to the dust wrappers of various books, published by EPL. In the noted Swiss periodical, Graphis, v.2, March-April, 1946; on "The art of the book jacket" and "Recent trends in English illustrations" there are no less than four reproductions in color of Tzumi's illustrations p. 123, 133-39, 141, 186. Two of these in the MAMLI are from Nicholas Moore's The Glass Tower (1945) and David Gascoyne's Poems 1937-1942, 1943 (reprinted 1944).

The remaining two PL Pamphlets were 5. Frantisek Halas, Old Women, from the Czech by Karel Offer, 1947, 31 p.; 6. T.T., Naturajah, a Poem for Mr. T.S. Eliot's Sixtieth Birthday, 1948, vi, 10 p. Only part of this was in the 1948 EPL Volume T.S. Eliot, A Symposium by over 40 authors compiled by R. March and Tambimuttu, 259 p.; this tribute to Eliot on his sixtieth birthday (MAMLI) is in finer form than the Chicago edition of 1949. Tzumi has been wonderfully generous in not only giving me for the MAMLI three of these Pamphlets but also a number of other practically unprocurable publications.

Among these is the tiny HYMNALIA: A Poem of Verse. Collected from Far & Wide To the honour of John Conran Irwin, Asst. Keeper of the Indian Section, Victoria and

^a The beautiful little illustrated Ariel Poems, nos. 1-36, published by Faber 1927-1931, show that his idea had earlier support; and the new series of eight illustrated Ariel Poems, 1954, larger format (poems by Day-Lewis, R. Campbell, T.S. Eliot, W. De la Mare, Louis MacNeice, W.B. Auden, Edwin Muir, Stephen Spender), suggests that T.S. Eliot's firm had his ^{backing} ~~support~~ in the project.

us. There was also a centre spread two-colour illustration by Anne Ridler in her own hand. Writing in 1955 the unity of the various arts at that time, quite wrongly, whence the Poems of David Gascoyne illustrated Hemsworth. I would hate to have any poems of mine insets of illustrations for poems rapidly were my idea, and in that sense, I had that much to do with 'The force that through the green fuse', They were sold on publication and separate from the magazine. Some were printed at 10/6, uncut, signed, and separate from the magazine. Some were printed at 24/6. Great attention was given also to various covers of Poetry (London), and to books, published by EPL. In the noted Swiss periodical, Graphis, v.2, March-April, 1946, on "The art of the book jacket" and "Recent trends in English illustrations" there are no less than four reproductions in color of Tzumi's illustrations p. 123, 133-39, 141, 186. Two of these in the MAMLI are from Nicholas Moore's The Glass Tower (1945) and David Gascoyne's Poems 1937-1942, 1943 (reprinted 1944). The remaining two PL Pamphlets were 5. Frantisek Halas, Old Women, from the Czech by Karel Offer, 1947, 31 p.; 6. T.T., Naturajah, a Poem for Mr. T.S. Eliot's Sixtieth Birthday, 1948, vi, 10 p. Only part of this was in the 1948 EPL Volume

Among Tambimuttu's art books one finds Shailer Sketch Book by Henry Moore, Samuel Adair by Stanley William Hayter (under Nicholson and Watson imprint) and announced in the catalogue as a PL book), BLUE BOOK OF CONVERSATION by John Bunting, Alfred Wallis by Sven Berlin (Joint Poetry London/Nicholson and Watson imprint), and all the blocks, both colour and half-tone for SCOTCHBOOK by Graham Sutherland, Paintings by Louis Roy by John Nicholson Irwin, a book of Julian Trevelyan's illustrations for PAGES OF DAY AND NIGHT by Kathleen Raine, were made, Tzumi tells me, but the books were never published. The majority of blocks for Monographs on Juan Gago and John Tannard were also made, but ~~never~~ never used just like a few blocks manufactured for works on Augustus John and ~~Matthew Smith~~ Matthew Smith. He thinks the blocks are still lying at the ~~manuscript~~ establishment of Menzies Love and Nicholson and Watson and Editions Poetry London.

SA remarkable art work for which Tzumi was almost totally responsible, was Ben Nicholson's Paintings, Reliefs & Drawings with an Introduction by Herbert Read, London 1948. Nicholson was then "the leading representative in a new Britain of that school in art which has been called abstract." Tzumi had suggested that blocks for the illustrations of poems be made, but was unable to secure the thousands of pounds necessary for their publication - in which the following note occurs: "The publishers wish to acknowledge with gratitude the assistance that has been given throughout by Frantisek Tambimuttu of Morris's Poetry London Ltd. it was he who originally conceived the idea of the publication."

Albert Museum, and Helen Hermione Scott one of the members of the House of Poetry London. With an Appendix. London, Printed by Eversholt Printing Works for Tambimattu and sold at one penny. 1947. The 16-page pamphlet (4½ x 6 inches) in honour of the marriage of Tambi's secretary contains a score of poems including one of his own. "It was sold in the streets of London by one of my friends, on a very snowy day, and the bridal couple bought the first copy when they emerged from the theatre and heard him crying 'Poems Penny each'. I did a similar pamphlet for the marriage of the poet G. S. Fraser, and for my favorite publican George Watling of the Hog in the Pound where all PL authors met every day near my office. It was handset by me on my own press, printed in two colours and has drawings by John Craxton." * And it has a song written by Roy Campbell which the assembled company sang in the pub, *to the tune of 'Wrap me up in my old tawny tarpaulin jacket'!* I app a few lines from it:

An anonymous collection of children's poems, by Kathleen Raine and Tambi, was published in 1942 by Nicholson and Watson under the title Playtime Poems.

Tambi was sole editor of Poetry (London) nos. 3-15 (1949). After severing the connection with Nicholson and Watson he took Richard March ^C as a partner and organized two other firms, Mandeville Publications and William Campion subsidiary to Editions Poetry London, and these issued a number of popular publications. Since Tambi found the partnership highly unsatisfactory he withdrew in 1949. With Ceylon and India becoming self-ruling, the call of the East prevailed and he returned to his native Island.

from his partner,
Without any authorization whatever March continued the publication of Poetry (London), with the lyre bird trade mark, nos. 16-23, the last number appearing in winter 1951. In these numbers Tambimattu's departure is not mentioned, nor is there any tribute to his remarkable work on the magazine. Editions Poetry London Ltd. was sold to a firm so that its losses might on this firm's books allow them a greater *Tambimattu himself sold his £4,900 worth of shares in the £10,000 registered company for £5 15 to Richard March, for negotiation, when he was in Ceylon.* non-taxable profit. ~~Now~~ Poetry (London) has been returned to Tambi who hopes later to revive its publication.

* "Poets should help each other. There are commercial limits to the poetry list a publisher can carry. I therefore trust the ~~man~~ poet who would print the verse of some of his friends on a hand-press or would collect them in book or magazine form..... We believe in the poet who would print his friend's poems on a hand-press." (Tambi's Eighth Letter in Poetry London ~~March~~ No. 7, October November 1942, page 7.)

If the thirst in your windpipe ~~needs~~ needs throttling
And your business is ~~running~~ running aground,
Then ~~Just~~ go and see R.S.M.® Watling
Who lives in the Hog in the Pound.
And sound up the P.L.® Revelly
And line up the pints by the score;
As long as I've booze in my belly
I don't ask for anything more.
I don't want to go up to heaven,
I don't ~~want~~ want to go down below:
But I like it at half past eleven
When the pints are lined up in a row.
When sorrows get darker and darker
And life seems a terrible fix,
Old Tambi will be my Right Marker
When the lads are parading at six;
And we'll drink to our comrade George Watling.....

® Regimental Sergeant Major (Watling once drilled some thousand WAAPs)
® Poetry London.

... a selection of English language poems sent to India
and a speaker on several topics for
Tambi has been a popular reader of poetry, ~~as a result of the British~~
Broadcasting Corporation, in the BBC are a number of his own poems extracted
from his radio play "Return journey to Ceylon", commissioned by the B.B.C. Third
programme, but not yet produced.
In Kenneth Harrold's The New British Poets an Anthology. New York, 1949,
p. xxxv-xxxvi, we find: "Strictly within the field of poetry the magazine that
has moved the most mountains is Tambimuttu's Poetry London. In the first issue on
the very eve of war Tambi published a letter which sounded less like a literary
manifesto than a series of excerpts from the Tao Te Ching and Chuang Tzu. Speaking
as an oriental, with perfect confidence in his non-European background he was able
to marshal a 'history' of Western civilization in terms of causes, diagnosis,
pathology remedies, behavior and prognosis, with a cogency and insight which very
few English poets could have mastered. The effect seems to have been galvanic.
Poets rallied to him immediately. For all the years of the war he published the
best verse and the neatest verse in England. Without Tambimuttu the picture might
have been different, more like America where the generation that came up during
the war is still struggling for a hearing".

In the first number of Poetry Scotland (1943) one finds:
"This volume is inscribed to that discriminating artist who is the
friend of so many of the Scottish poets, Neary J. Tambimuttu."
The first number of Counterpoint, Oxford, 1944 was "Dedicated to Tambimuttu".
A large number of prominent poets and artists contributed and the Foreword says:
"Nothing is more symptomatic of individual superficiality... than the petty, inter-
gang mid-linging which so often passes for constructive criticism. Counterpoint
is conceived as a common organ of expression for artists of all kinds, and as such
adopts an organic and non-sectarian attitude. This has been something of Tambimuttu's
approach in Poetry London; although we have no theories about creating a tradition.
In artists we regard their individual achievement and potentiality first, their
representing or contributing to anything as of secondary significance."

In W. J. Entwistle's E. E. 91/1 Lett, The Literature of England AD. 500-
1946... a Survey of British Literature from its Beginnings to the Present
Day... London, 1948, Gillett in his chapter on "Contemporary Literature
to 1946" lists (p. 147) Tambimuttu among 14 other British poets who
have shown extra promise or performance!
"Alex. Comfort & Robert Graciar's Lyra an Anthology of
New Lyrics, 1942, contains (p. 54) "Gently, now my garden (for
Tambimuttu" by Francis Scarfe, and a Tamby poem, "The spreading
cross" (p. 58-59). In Whay Kendner, The Gates of Silence (1944) is
"Poem for Tapi" (p. 10). And in Poetry (London), no 6, 1944 p. 183-189,
is Nicholson's poem "No more and more the thoughts of arms of others
(for Tambimuttu)".

editorial.
In his first (February) issue
subsequently edited by
say more about our con-
was still only an idea
the editor of POETRY (1943)
most encouraging in his
all over Europe, each
most strongly; each in
finest new poetry of a
some way towards a lin-
collection, with an in-
future collection I ho-
some Gaelic from the 19-
From this it seems
POETRY LONDON, and the
germs of subsequent pub-
A PL author). Poetry
a Poem by Gillett
my authors Maurice Cas-
poetry Ireland, which
distribute in England
a separate English ad-

editorial,

In his first ~~editorial~~ ~~in the~~ ~~editorial~~, Maurice Lindsay who
 subsequently edited Modern Scottish Poetry (Faber) wrote: "I must
 say more about our cousin, ~~POETRY~~ ^{POETRY} (London). Whilst ~~POETRY~~ ^{POETRY} SCOTLAND

was still only an idea in my mind, I wrote to my friend Tambimuttu,
 the editor of ~~POETRY~~ (London) and told him of my plans. He was
 most encouraging in his reply. He envisaged cousin-periodicals
 all over Europe, each local in the sense that it featured home poets
 most strongly; each international in the sense that it featured the
 finest new poetry of all lands in a smaller measure. We have gone
 some way towards a limited realization of that ideal in this
 collection, with an English, Irish and a Welsh collection. In a
 future collection I hope to include some ~~new~~ ^{new} poems in
 Gaelic from the Isle of Man."

From this it seems clear that it is in the sounding of
~~POETRY~~ LONDON, and the encouragement of its editor, lay the
 germs of subsequent publications: Poetry Manchester (who edited it?
 A PL author?), Poetry Bristol (was this ever published? One of
 a *Poetry* *Gibraltar* *supplement* to an *Arms* *magazine*,
 my authors Maurice Carpenter said he was going to found it); ^{me}
 Poetry Ireland, which Tambimuttu informs ^{me} he had agreed to
 distribute in England in a ~~special~~ special English edition, though
 a separate English edition never came to pass.

M. Lindsay

HD. 500-

Shelton

Citation

no

1742

In Francis Searle, Anden and After, The Liberation of Poetry 1930-1941, London, 1942, one finds (p. 184-192) "A letter on poetry" dated July 23, 1941 and addressed "Dear Tambi"; and (p. 200-203) "The liberation of poetry - Poetry London", dated December, 1941.

In Out of this War: a Poem by Tambimuttu, London, 1941, the frontispiece is a portrait of Tambi by Augustus John.

CEYLON - 1949-1952

(3 to 5 poems a week)
Returning to his native Island he adopted the native dress, ~~used his Tamil name~~, and ~~has~~ contributed ~~daily~~ poems to the ~~Ceylon Daily Times~~, Colombo, concerning Ceylon. Here an article by Victor Lewis on "Tambimuttu" was published, 27 January 1950, in the series: "V (very) I (interesting) P (people)". A photostat copy of this article, containing Tambi's portrait, is in the ~~MMAML~~. In 1951 he married Safia Tyabjee of ~~the~~ prominent Bombay family. They came to New York in ~~1952~~ ^{November}; we have already noted his lecture in February 1953 at the Young Men's and Women's Hebrew Association. ^{In 1939 he married the late Jacques line Stanley, an English girl, whom he married in 1952; we have already noted his lecture in February 1953 at the Young Men's and Women's Hebrew Association.}

NEW YORK - 1952-1955

Here Tambi has been very much occupied with a variety of undertakings. For the past three years he has been working on The Golden Treasury of Indian Verse, dealing with twelve languages, in collaboration with several translators; ^{many of} ~~but all~~ the final versions are by T.T. - as he continues the great anthology which will later be published in America, England and India. Last year The Peter Panper Press issued in handsome form his India Love Poems selected and with an Essay on Woman in India, with wood-engravings by Jeff Hill. He was retained for four months by the Ford Foundation to collect ~~the~~ poems for the Indian Number of the Atlantic Monthly (Oct. 1953, 64 page supplement - "Perspective of India", of great interest). Just now Tambi is busy as guest editor of the India number of Poetry (Chicago). For the past year he has been writing stories with the background of Ceylon and especially

Atchuvally. ^{Very attractively written and} ~~Three of these, already published in 1951, are as follows:~~ "The pom-granate tree", New Yorker, v.30, p. 154-161, Nov. 13; "Uncle Gammali and the British", The Reporter, v.10, p. 44-45, Feb. 2; "Elizama" ¹⁻ ~~a reminiscence of childhood in Ceylon~~, The Reporter, v.11, p. 38-41, Dec. 30.

A volume of stories, dealing with Atchuvally, ~~and other places~~, A Handful of Red Earth (the earth there is red) has just been accepted for publication by Houghton Mifflin. Along with everything else T.T. sends a weekly budget to the Daily News. ~~Ceylon Times~~.

He has a great many manuscripts and letters of poets. ~~He sold those of Dylan Thomas, T.S. Eliot, Lawrence Durrell, Roy Campbell, Edith Sitwell, to The House of Books New York.~~ ^{He wrote} "I would not have sold Dylan's things if I had known he was going to die, since I really treasured his poetry mss. I threw a party for him on Friday, ~~and~~ ^{when Miss Reitel phoned me about his} ~~we had spent his last birthday (October 27, 1953) together when he in-~~ ^{sudden illness,} ~~scribed a book for me, and on Monday he was dead.~~ ^{also} On that memorable last birthday he signed some poetry MSS for me which I still possess, and corrected two errors in a poem ~~of his~~. ^{printed in p. 9, which has not yet been collected in any of Dylan's books.} Tambimuttu has a part time position with the Indian delegation to the United Nations, and thus has a diplomatic passport. Friends report to me that ~~Tambi~~ ^{Tambi} and his wife are charming personalities". The delightful spirit permeating his many ~~personal~~ ^{recent} letters, filled with material of interest has been ~~in a rare~~ ^{pleasure of my latest} ~~December days~~.

x she was girl working for YWHA which sponsored Dylan's lecture tour.

Latest note: Clarke Marlor of Columbia University is offering a long study of Tambimuttu's poems ~~fixxix~~ (together with that of two or three other Indian poets) for his doctorate.

5501
5/2/8

FOR: POETRY CENTER, Lexington Ave. at 92nd St., NYC 28

FROM: ELIZABETH REITELL Trafalgar 6-2366

TAMBIMUTTU TO SPEAK
AT POETRY CENTER

Ceylon
Tambimuttu, ~~Indian~~ poet, critic, editor and publisher, will speak on contemporary English verse at the Poetry Center of the YM-YWHA on Thursday, February 19 at 8:40 p.m.

Tambimuttu, who is at present on a lecture tour of the United States, was born and brought up in Ceylon. While remaining a citizen of that country, he has lived and worked in India and Great Britain and has established, by his manifold literary activities, a distinguished reputation thruought the English-speaking world.

Best-known as the founder-editor of Poetry London in 1938 and the publisher, for twelve years, of Editions Poetry London, his discovery and patronage of new talent was instrumental in promoting a new generation of British poets represented by Dylan Thomas, Kathleen Raine, W.S. Graham, David Gascoyne and Lawrence Durrell, among others. He has also published the work of American writers including Henry Miller, Conrad Aiken, Cleanth Brooks and Wytter Bynner and the first monographs on British artists Henry Moore and Ben Nicholson.

Tambimuttu's own works include "Out of this War" (Fortune Press), "Natarajah" (Editions Poetry London), "T. S. Eliot - A Symposium", (Henry Regnery, Chicago), "Modern Reading" (with co-editors Nicholson and Watson) and "Poetry in Wartime" (Faber and Faber).

Along with his work as author and publisher, Tambimuttu maintains a career as book designer, anthologist and broadcaster on the BBC Third Program.

Tickets for Tambimuttu's address at the Poetry Center on February 19 are priced at \$1.50 and are available now. For information call Trafalgar 6-2366. Make checks payable to YMHA and address Poetry Center, YM-YWHA, Lexington Ave. at 92nd St., New York 28, N.Y.

Modern Reading by Lulu NO 1 - 1-20-1940

SSDI
5/7/8

Professor R. C. ARCHIBALD
BROWN UNIVERSITY
PROVIDENCE, R. I.

21 February 1958

Editorial Department
Nicholson and Watson Ltd.

26 Manchester Square

London W1
England

Dear Mr. Archibald,
Recent correspondence with Mr. Tambimuttu in New York inspires the present letter. May I introduce myself by referring

to my biography in Sam Pitroda Book. Please note the reference to my special library. I have been developing Poetry and Drama which Canada for the past at Mount Allison University in some 23,000 volumes (there are now 23 nas J. Poetry there). I have a complete set of Selected Writings and two volumes of Selected Writings.

In a letter of last week Mr. Tambimuttu suggested that you might have

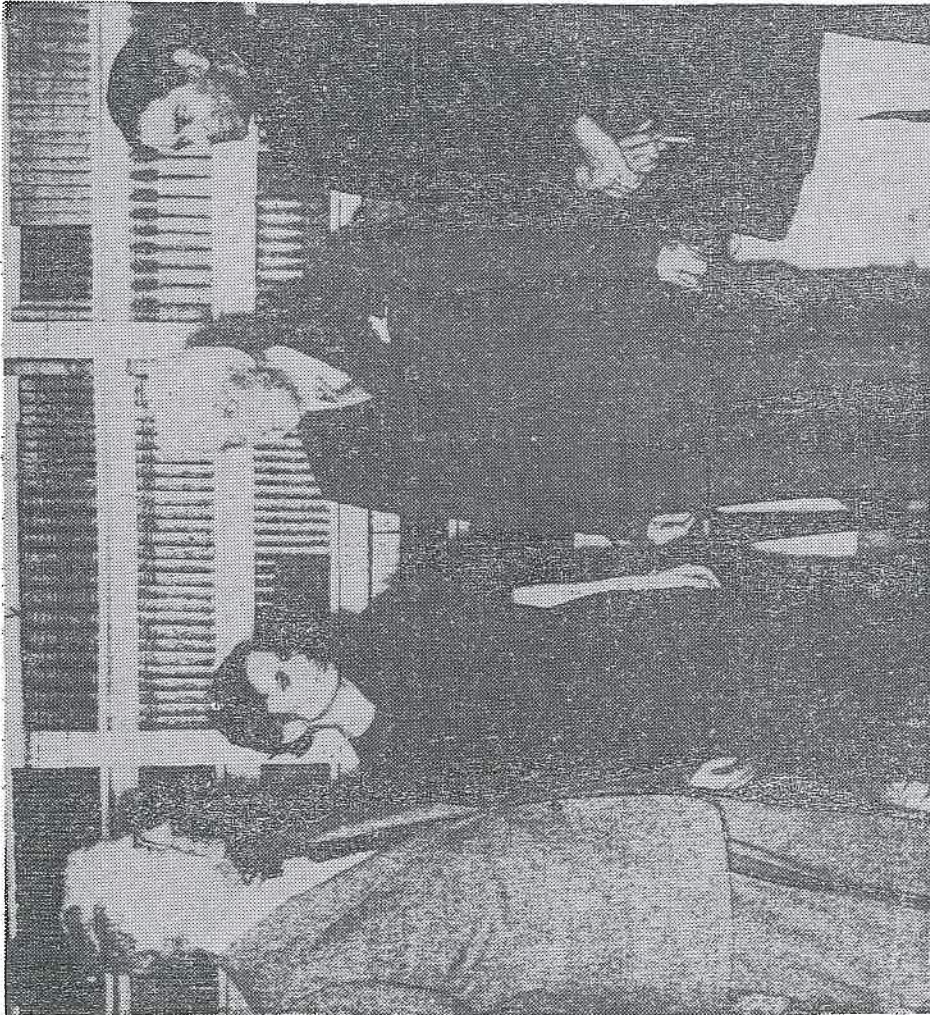
second hand file copies of Selected Writings (1942-44) by Reginald Moore, and

Playtime (with children's poetry by Kathleen Raine and T.T.) which you would be willing to deposit for my Canadian library.

I should be happy if you should find this possible, and send the publications with the file, some here. Very Sincerely Yours

R. C. Archibald

MAY 2, 1955



From Ceylon to Providence: L-r, Prof. Edson C. Lockwood, Mrs. Tambimuttu, Prof. Raymond C. Archibald, Thuraiarajah Tambimuttu at Gardner House, Brown University.

—Staff Photo

Search for Ceylonese Poet By Brown Math Teacher Ends

Prof. Emeritus Raymond Archibald Waited
Long Time to Meet Mr. Tambimuttu

By GEORGE C. HULL

A long search by an American Raina, who used to sit in a tiger mathematician for a Ceylonese skin on a stone seat under the poet came to a successful end in porch of the elder's home in the Gardner House at Brown University-village of Atchuevely in North Ceylon last week to the considerable lion and eat fruit from the tree satisfaction of both. But this did by the well nearby.

not come about through the disciplined thinking that is common to both mathematics and poetry. It was the result of what has been called in another connotation of "a remarkable concatenation of fortuitous circumstances."

In short, Prof. Emeritus Raymond C. Archibald of Brown University waited for a Ceylonese mathematician to meet Thuraiarajah Tambimuttu, of whom he had learned a great deal through his own deep interest in poetry. But it was not until 1952 that he made contact.

"A Poetic Haze"

Tambimuttu had then come to New York City with his wife Safia, who is associated with the Indian delegation to the United Nations, and Archibald, learning of this, wrote him a letter. This did no good for a long time, however, because Tambimuttu was in what he described yesterday as "a poetic haze;" that is, he was writing. It took him two years to answer the letter; his wife said he must.

Meanwhile his writing included a story, "The Pomegranate Tree," in which The New Yorker accepted and published in its issue of Nov. 13, 1954. It was about his Uncle

bimuttu, and then at last Tambimuttu replied to the professor's much earlier letter.

The catalyst in the case, Lockwood, took part in the Gardner House meeting yesterday.

About Two Months
Tambimuttu published a periodical, Poetry London, in England from 1938 to 1949, and about 150 books as well. He hopes now to revive his publishing enterprise in New York, under the name Poetry London-New York, and to publish the works of both established and new poets. He thinks the first issue will be out in about two months, and says he has been promised contributions by E. E. Cummings, Conrad Aiken and Louise Bogan.

Archibald will be leaving shortly for Sackville, N.B., to work for the summer in the Mary Mellish Archibald Memorial Library of English and American Poetry and Drama, which he founded there in memory of his mother at Mount Allison University in 1905.

Lockwood will be leaving in August for Ceylon.

photo copied

Feb. 8, 2006

BROWN UNIVERSITY
PROVIDENCE 12, RHODE ISLAND

May 11, 1955

Prof. Raymond C. Archibald
Box 5
Sackville, New Brunswick
Canada

Dear Professor Archibald:

On behalf of Mr. Harmon H.
Hyde of the Public Relations
Office I am happy to send the
two copies of the enclosed shots
of you with the Tamblimuttus.

We enjoyed seeing you when
you were in Providence. Many
thanks for straightening out
our biological material. We
are enclosing two onionskin
copies which you asked us to
make for you.

Please feel free to write
if we can be of any help.

Sincerely yours,

Gretchen Pendill

Gretchen Pendill, Secy.
Public Relations Office

gp
Encls.

5501
5/18

5501
5/7/8

HOTEL BELLEVUE

Beacon Hill

BOSTON, MASSACHUSETTS

PARKER HOUSE • BOSTON
THE LINCOLNSHIRE • BOSTON
Under Same Management

GLENWOOD J. SHERARD
President and Managing Director

7 May '55

Very clear friend Fred. Archibald,

I could not cope with

anything, so I've taken a walk

up with me & then got in the

work. Am just in evening

& relaxing.

Will write later.

Stamler

5501
5/2/8

26 Valley Road
Milton, Mass.
5th May 1955

Dear Professor Archibald:-

Thank you for sending on the clipping
from the Providence Journal with the picture
of the Tambliwuttus and you and me.

I'm sending on the clipping to the Editor of
the Morning Star. I know he'll appreciate it and
very likely will use it.

Sincerely,

David

26 Valley Road
Milton, Mass.
4th May 1955

Dear Professor Archibald:-

After I had posted a letter to you

recently I realized that it had been addressed
to Nova Scotia rather than New Brunswick!

Inasmuch as it was addressed to you at Mount

Allison University, Sackville my guess is that
it will reach you^{eventually}.

I wanted to thank you for the delightful

time I had in Providence seeing you and meeting
the Tambimuttus.

If perchance you should like to obtain

some of the poet's writings that are available

in Ceylon I shall be glad to seek them out for

you. (We sail on the 18th August from New York.)

Cordially yours,

Edwin

55-1
5/7/8

Poetry London - New York

14 EAST 80TH STREET, NEW YORK 21, N. Y.

Telephone: REgent 7-4890

Editor: T. TAMBIMUTTU

N. Y. Office: ANEMIA GREEN

338 East 87 St NYC 23 May 1955

My dear friend Prof. Archibald, Many thanks, againk for our wonderful visit to Brown, which will always be one of my favourite tales. Only a spirit like yours made it possible. A lovely poem. Thank you, too, for the photo (we~~l~~ had 4 others from Brown) and the clippings. I have sent them on to India and Ceylon, and should they be printed I will send you copies. Copies of your NOTES have already gone to Eliot, Cummings (who wrote thank you ~~xxx~~ for your reassuring letter and its most enlightening enclosure.) Mrs and Mrs Yehudi Menuhin, Alkan, Peggy Glanville Hicks (music critic of NY Herald Trib. who wants me to write libretto for a new Broadway opera SAKUNTALA) Harvey Breit who I think may mention it in a piece on me in the next Sunday Times Book Review, my publishers and agent, Philip Wittenberg (Treasurer of Dylan Thomas Fund who may be Treasurer of PL + NY), Louise Bogan, Marianne Moore, Wallace Stevens, Stephen Spender. As I get down to writing to other critics, poets, more will go out. It is being of the greatest help to me in launching the new venture. The Asia Foundation who may give me a travel grant to see America phoned for 3 more copies, as well as The Conference on Asian Affairs who ~~xxxx~~ often produce me as an Asian to exhibit to interested people!

As you know. I was in Boston for two days. Did not see a soul. Then I caught a random bus which landed me in Hyannis, in Cape Cod. From there I went to West Dennis where I stayed for three nights. The holiday was too short, but I returned to work, and found I could not catch up with my correspondence. Now, Mr Horace Gregory has kindly volunteered to hunt up a secretary for me, so I hope to be a better correspondence in the future.

For No.1 I already have four poems from Cummings, 3 from de la Mare, 2 from Alken, 1 from Emyson. Also prose from Lawrence Durrell and Roy Campbell and a long CONTEMPORARY PORTRAITS No.1 on Walter de la Mare by Horace Gregory. Norman Nicholson, Louise Bogan are sending poems. Collection is a slow business. Francis Scarfe has sent a poem (besides others) on THE LATE POET'S CATS-CRASHERS (On Dylan).

You asked me about WATLINGIA. P.1 was of course the title page. p.2 was imprint page. p.3 poems by Harry S. Morgan, Nicholas Moore etc. p.4 Roy Campbell. p.5 Omarali Chowdhury, G.S. Fraser. p.6 Ray Sharback. H.Cane, Tambi and Douglas Warth, p.7 Tambimuttu, Mavis and Jan Smit, Brian Soper. p.8 George and Helen.

I must also thank you for NOTES XXX. I cannot understand how one head could carry all this information!

I shall hope to visit you in Sackville this summer. I hear it is the finest change I could have from New York.

Yours ever,

Tambi

Poetry London - New York

55el
5/7/8

14 EAST 80TH STREET, NEW YORK 21, N. Y.

Telephone: REgent 7-4890

EDITOR: T. TAMBIMUTTU

N. Y. OFFICE: AMELIA GREEN

Reply to:
338 E. 87th St.
New York, N.Y.

Dr. R.C. Archibald
Sackville
New Brunswick, Canada

June 10, 1955

My dear friend Clare:

Since I saw a letter addressed to you in this manner, may I call you Clare? Though you are much older than I am and perhaps it is not proper, I think it is time that we were good friends.

Many thanks for your lovely postcard and two letters. I am very sorry that I did not reply to them sooner, but I have been rather worn out this past month and am still trying to find my feet.

I was hoping The Asia Foundation would give me a grant to see a little of America, as well as visit you at Sackville. It looks now as if it may not come through. However, there is still a chance, and if the happy event happens, I shall certainly come down to Canada.

I am sorry that, through an oversight, I did not give you contents for pages 6, 7, & 8 of ~~the~~ Watlingia. Page 6 contains a poem by Ray Sharback, one by H. Crane, and one by Tambi and Douglas Wraith; page seven, a poem by me, and Brian McKenny Soper; page eight, a poem by George & Helen.

Material for PL-NY comes pouring in. Since ~~last~~ I wrote, contributions from Richard Eberhart and Horace Gregory have arrived. I am teeing with Marianne Moore on Saturday, and hope to extract a poem from her. *(She has written a long, 13 lines to say she will with a review.)*

Did you see a small mention of the magazine in Harvey Breit's column ~~last Sunday~~ *the Sunday before June 10?*

I did not tell you that just before my visit to you I had stopped doing the weekly piece for the Ceylon newspapers. For some reason, they did not print the six articles which I sent to them, ~~because of~~ internal politics. My application to The Asia Foundation for a grant to aid me in my journalism must have had something to do with it. However, I shall hope to write about my visit to Brown University some other time. As you know, it is one of the best memories I have of America. Shall write soon again.

Yours ever,

T. Tambi
T. Tambimuttu

Notes compiled by R. C. A.

[Center] Number XXIX - The Ceylon Poet Thuraiarejah Tambimuttu (1915-) ~~MANUSCRIPT 1 to 1950~~
INTRODUCTORY ~~1937~~ *could you please be placed in the right hand column?*
 For nearly a decade I've been searching for information concerning this poet.

but his name does not, apparently, appear in any biographical work or serial available even in large libraries. Very recently, however, two rich sources of information opened up. The first was through one of my former students who has been a professor for a score of years in Ceylon at Jaffna College in Vaddukoddai, (I am obliged to the Librarian there for the compilation of some data), about ten miles from Tambimuttu's birthplace. The second source was the happy ^{three months ago,} establishment of direct contact with the poet himself, who has been living in New York City, active in various projects for the past two years and five months.

In these Notes last December (p. 13-14) it was indicated ~~not only~~ that the ^{not only} MML possessed a magnetic tape copy of Tambimuttu's lecture at New York 19 February 1953, on "Contemporary English Verse" (74 minutes), but also a set of the remarkable periodical Poetry (London) which he founded; a hint was also given as to other important works which he had caused to be published.

Mr. Tambimuttu is a Jaffna Tamil, that is, from the minority community at the ^{and the last} northern tip of Ceylon Island. He was born 15 August 1915 at Atchuvely, and had ^{six} ~~five~~ ^{three} ~~brothers and~~ sisters. As a child, he was baptised a Catholic: Meary James Tambimuttu, ^{with the given name: Meary James} ~~and in his three volumes of poetry, 1932-36, the initials M.S. & his christian name were used. They persisted in his Poetry in Wartime: an Anthology (1942) published by T.S. Eliot's London firm, and in a 1943 dedication to which we shall later refer. But from 1937 for a decade Tambimuttu used only his surname - his friends calling him Tamli - but in 1947 for certain legal reasons he adopted the Tamil Christian name, Thuraiarejah, and recent articles are signed T. Tambimuttu.~~

^(at a school founded by his grandfather) ~~school~~ ^{The Wesleyan School,}
 His earliest education was at Atchuvely and at Singapore for a year; later and at St. Joseph's College, at St. Joseph's Convent School, Trincomalee, till 1928; in the following year he was admitted to St. Joseph's College, Colombo.

He started composing verses in his eighth or ninth year, and at the age of twelve published his first book, a collection of poems, Song of Childhood. He himself set

(Though he was born in Ceylon, he has been active in the field of and his name often Indian poetry, which is the reason he has often been ~~associated~~ associated with India: ~~for India~~ "This anthology (INDIA LOVE POEMS) was compiled by Tambimuttu, probably the best-known/Indian poet." -- ~~Samy~~ Joseph ^{page 12} Hitrec in The New York Times Book Review, March 6, 1955. "One of India's most active young poets, Tambimuttu has published four volumes of his own poetry, two in his native Ceylon and two in London, where he founded and edited the magazine Poetry London." -- Note in Atlantic Monthly, Oct. 1953, ^{page 45 of reprinted supplement} *Perspective of India*

the type for the printing at the press of his grandfather, the late S. Tambimuttu, poet, editor of a Tamil paper for about fifty years, dramatist, philanthropist, and book publisher (mostly of verse). For a year he also ran a theatre for the village in which his own operas in verse were performed. His family history from the and compiled from the Portuguese Tombos or land tenure records Portuguese rule which began in 1505, was published in 1903,

At St. Joseph's College, U.T. was a violinist in the college orchestra, won a ~~silver~~ gold medal for elocution, and was third in vocal music. While there one of his songs "I'll still be feeling blue" was published in London (Peter Derek and Co.) *(like five of his other brothers)*
composed while he was sixteen,
It was also recorded in England on six penney E.C.L.I.P.S.E. records for sale in Woolworth and is still for sale in Ceylon. Winning a science (botany) Exhibition for Ceylon states.

University he spent only a year there since his chief interests were not in University work, but in composing songs and writing poetry. By 1936 he had published three more volumes of poetry Songs of Youth - Singalawa Love Songs, 1932, Tone Patterns (surrealist poems), and Och. He composed a whole jazz musical comedy *and which are still performed, on occasion, from Radio Ceylon.* "Tea Time in Ceylon"; parts of it were played in Regal Theatre, Colombo. He ~~passed~~ ~~clerical service examinations~~ and was attached to the Public Works Department for a few months before he left for London in 1937.

LONDON - 1937-1949
Here he planned for a literary career, and became acquainted with many of the present day British writers, especially the poets. Thus it came about that by December, 1938 he and Anthony Dickins (greatly enthusiastic for Tambimuttu's ideas) collaborated in editing and publishing the first number of POETRY (London), which was dated: January-February 1939. Dickins' collaboration ended with the second number after he had joined the Army. The original statement of editorial ideals was as follows: ¹⁾ An Enquiry into Modern Verse - ^{*} Now, entertaining, alive, this is the poetry periodical that youth has been waiting for. [#] Our intention in this non-party paper is to print work that poets feel they want to write rather than what they ought to, in order to conform to the ~~whims~~ ^{whims} of certain political and literary cliques. [#] Mr. Eliot has already observed that 'In the present chaos of opinion and belief we may expect to find quite different literatures existing in the same language

and later in a biography of his paternal grandfather in 1932, and that of his maternal grandfather in 1945. The conversion of this branch of the family to Roman Catholicism (some of Tambimuttu's relatives are Hindus) dates from the 16th century when his ancestor on both maternal and paternal side of the family, Paranirupa Singham, son of Pararaja Sekera VI, 1467-1519, died in Goa, India, and his children were returned to Ceylon after conversion, which was the set policy of the Portuguese. (Tambimuttu's uncle, Rev. S. Gnana Prakaser, the historian and eminent philologist of Dravidian languages whose ETYMOLOGICAL AND COMPARATIVE LEXICON OF THE TAMIL LANGUAGE, With Indexes of Words Quoted from Indo-European Languages ~~may~~ ^{is} ~~may be referred to~~ in the N.Y. Public Library) has written an account of the conversion in his A HISTORY OF THE CATHOLIC CHURCH IN CEYLON and THE KINGS OF JAFFNA DURING THE PORTUGUESE PERIOD.) It is also interesting to note that in Tambimuttu's family there was one Arasakesari during the 16th century, who translated Kalidasa's long poem Raghuvamsha from the Sanscrit into Tamil, now used in Ceylon ~~in~~ in a textbook edited by Rev. S. Gnana Prakaser).

and the same country. We make it possible for these different literatures to appear together, so that the public may have a clear and comprehensive idea of what is happening to poetry today. ~~We~~ [#]are interested only in achievement in the mode of expression called poetry; we print all who merit attention, regardless of their opinions, especially young and unknown writers. ~~Every~~ [#]form of honest thought will be given a clear voice on this poets' platform. With the results we hope to be able to resolve the present-day muddle in poetry and criticism."

The following is the remarkable list of invited contributors responding for the first number: George Barker, Audrey Beecham, Laurence Clark, Dorian Cooke, Walter De La Mare, Lawrence Durrell, Clifford Dymont, Gavin Ewart, John Galsworthy, J. F. Hendry, Rayner Heppenstall, Louis Macneise, Nicholas Moore, Philip O'Connor, Herbert Read, George Reavey, Keidrych Rhys, Maurice Rowden, D. S. Savage, Stephen Spender, Dylan Thomas, Henry Treece, Laurence Whistler.

In a letter published in The New Statesman and Nation, v. 39, Jan. 21, 1950, p. 66, Kathleen Raine wrote interestingly about Poetry (London): "Tambimuttu, who was, I am told, as wildly picturesque a figure in his native country, Ceylon, as he was in our drabber London, came to England ... with the flamboyant ambition 'to build a skyscraper of Poetry in ^{London} ~~England~~'. After a short time this ambition became more specific, 'to sweep away the restricting influence of Geoffrey Grigson' - whose magazine New Verse was the leading poetry review of the pre-war years. (Without contraries there is no progression). Tambimuttu was a dionysiac figure and at his Comus-like touch restrictions certainly went to the winds. Many frightened young poets were grateful for Tambi's generous enthusiasm after the policy of stern editorial discouragement of the Criterion and the strictness of New Verse."

^{£ 5-25} "The first number of Poetry (London) was produced on an initial capital of in collaboration with Anthony Dickins. About four thousand copies of the first number were sold by the editors, in person, to book stalls and bookshops all

over England, in New York and Paris, in the pubs of Soho, and in general, wherever poetry could be sold ... Tambi had an infallible instinct for promising poets, and many are the names, now familiar, that first appeared in early numbers of P.L. The early numbers of P.L. with the lyre-bird covers by Moore, Sutherland and Wilde, certainly have their place in literary history".

As Tambi^{was} continued to publish numbers of Poetry (London), and also in 1941 a series of attractively printed - 20-page PL Pamphlets (1. George Searfield, The Song of a Red Turtle, Poems; 2. Anne (Bradley) Ridley, A Dream Observed and Other Poems; 3. G. S. Fraser, The Fatal Landscape; 4. Nicholas Moore, Buzzing Around with a Bee) he was approached by various publishers with offers of collaboration. Finally, in 1942, "Editions Poetry London" ~~became~~ ^{was} an independent and separate Company, ~~was~~ ^{but} financed by Nicholson & Watson Ltd., ~~but~~ ^{run} by T.F. on a fifty-fifty share basis, while he ^{being} ~~was~~ responsible for the editing, production, ~~distribution~~ ^{and} advertising. ^{Editions Poetry London became a limited liability company in 1947.} With the close of World War II conditions became more difficult and the connection with N. & W. was brought to an end ~~in 1943~~ after a remarkable series of books had been published and other manuscripts had been purchased.

~~In December 1946 Editions Poetry London~~ ^{by Editions Poetry London} ~~A Complete Catalogue of Books Published~~ ^{at 26 Manchester Square} ~~by Poetry London at 26 Manchester Square~~ ^(N. & W.'s address) ~~62 p. in the MMML.~~ ^{December 1946}
A revised and enlarged edition (viii, 68 p.) appeared in March 1948. Extracts from reviews were printed under many of the eight score of titles. These publications were classified under Poetry, Criticism, Art, Philosophy, Jazz, Miscellaneous Prose, Ballad Books (1. New Lyrical Ballads, 164 p., 1945, edited by M. Carpenter, H. Arundel, J. Lindsay; 2. Paul Potts, Instead of a Sonnet, 45 p., 1944; 3. M. Carpenter, John Namelless and Other Ballads, 67 p., 1948), Anthologies, Children's Books.

In Poetry (London) there were lithographic insets which illustrated poems. There were Gerald Wilde's illustrations of Eliot's "Rhapsody on a windy night" in No. 10; Carl Richard's illustrations of Dylan Thomas's "The force that through the green fuse" in No. 11, and Graham Sutherland's illustrations of poems by Francis
^{from} ~~In spite of these details, and that the Ballad Book was set up in type, it was never published~~

Charles' Baboons and Hieroglyphs. There was also a centre spread two-colour illustration by Henry Moore to a poem by Anne Ridler in her own hand. Writing in 1955 Tzumi remarked: "Believing in the unity of the various arts at that time, quite wrongly, I liked illustrating poems", whence the Poems of David Gascoyne illustrated by Graham Sutherland, Raine by Hemsworth. I would hate to have any poems of mine illustrated now. ^{The} ^{insets of illustrations for poems} ~~These~~ lithographs were my idea, and in that sense, I had that much to do with 'The force that through the green fuse', They were sold on publication at 10/6, uncut, signed, and separate from the magazine. Some were printed at 24/6. Great attention was given also to various covers of Poetry (London), and to the dust wrappers of various books, published by EPL. In the noted Swiss periodical, Graphis, v.2, March-April, 1946; on "The art of the book jacket" and "Recent trends in English illustrations" there are no less than four reproductions in color of Tzumi's illustrations p. 128, 138-39, 141, 186. Two of these in the MAMLI are from Nicholas Moore's The Glass Tower (1945) and David Gascoyne's Poems 1937-1942, 1943 (reprinted 1944).

The remaining two PL Pamphlets were 5. Frantisek Halas, Old Women, from the Czech by Karel Offer, 1947, 31 p.; 6. T.T., Naturajah, a Poem for Mr. T.S. Eliot's Sixtieth Birthday, 1948, vi, 10 p. Only part of this was in the 1948 EPL Volume T.S. Eliot, A Symposium by over 40 authors compiled by R. March and Tambimuttu, 259 p.; this tribute to Eliot on his sixtieth birthday (MAMLI) is in finer form than the Chicago edition of 1949. Tzumi has been wonderfully generous in not only giving me for the MAMLI three of these Pamphlets but also a number of other practically unprocurable publications.

Among these is the tiny HYMNODIA: A Poem of Verse. Collected from Far & Wide To the honour of John Conran Irwin, Asst. Keeper of the Indian Section, Victoria and

^a The beautiful little illustrated Ariel Poems, nos. 1-36, published by Faber 1927-1931, show that his idea had earlier support; and the new series of eight illustrated Ariel Poems, 1954, larger format (poems by Day-Lewis, R. Campbell, T.S. Eliot, W. De la Mare, Louis MacNeice, W.B. Auden, Edwin Muir, Stephen Spender), suggests that T.S. Eliot's firm had his ^{backing} ~~support~~ in the project.

us. There was also a centre spread two-colour illustration by Anne Ridler in her own hand. Writing in 1955 the unity of the various arts at that time, quite wrongly, whence the Poems of David Gascoyne illustrated Hemsworth. I would hate to have any poems of mine ^{insets of illustrations for poems} ~~These~~ lithographs were my idea, and in that sense, I had that much to do with 'The force that through the green fuse', They were sold on publication at 10/6, uncut, signed, and separate from the magazine. Some were printed at 24/6. Great attention was given also to various covers of Poetry (London), and to books, published by EPL. In the noted Swiss periodical, Graphis, v.2, March-April, 1946, on "The art of the book jacket" and "Recent trends in English illustrations" there are no less than four reproductions in color of Tzumi's illustrations p. 128, 138-39, 141, 186. Two of these in the MAMLI are from Nicholas Moore's The Glass Tower (1945) and David Gascoyne's Poems 1937-1942, 1943 (reprinted 1944). The remaining two PL Pamphlets were 5. Frantisek Halas, Old Women, from the Czech by Karel Offer, 1947, 31 p.; 6. T.T., Naturajah, a Poem for Mr. T.S. Eliot's Sixtieth Birthday, 1948, vi, 10 p. Only part of this was in the 1948 EPL Volume

Among Tambimuttu's art books one finds Shailer Sketch Book by Henry Moore, Samuel Adair by Stanley William Hayter (under Nicholson and Watson imprint) and announced in the catalogue as a PL book), BLUE BOOK OF CONVERSATION by John Bunting, Alfred Wallis by Sven Berlin (Joint Poetry London/Nicholson and Watson imprint), All the blocks, both colour and half-tone for SCOTCHBOOK by Graham Sutherland, Simultaneous Jeani Roy by John Nicholson Irwin, a book of Julian Trevelyan's illustrations for PAGES OF DAY AND NIGHT by Kathleen Raine, were made, Tzumi tells me, but the books were never published. The majority of blocks for Simultaneous monographs on Juan Gago and John Tannard were also made, but ~~never~~ never used just like a few blocks manufactured for works on Augustus John and ~~Matthew Smith~~ Matthew Smith. He thinks the blocks are still lying at the ~~manuscript~~ establishment of Menzies Love and Nicholson and Watson and Editions Poetry London.

SA remarkable art work for which Tzumi was almost totally responsible, was Ben Nicholson's Paintings, Reliefs & Drawings with an Introduction by Herbert Read, London 1948. Nicholson was then "the leading representative in a new Britain of that school in art which has been called abstract." Tzumi had suggested that blocks for the illustrations of poems be made, but was unable to secure the thousands of pounds necessary for their publication - in which the following note occurs: "The publishers wish to acknowledge with gratitude the assistance that has been given throughout by Frantisek Tambimuttu of Morris's Poetry London Ltd. it was he who originally conceived the idea of the publication."

Albert Museum, and Helen Hermione Scott one of the members of the House of Poetry London. With an Appendix. London, Printed by Eversholt Printing Works for Tambimattu and sold at one penny. 1947. The 16-page pamphlet (4½ x 6 inches) in honour of the marriage of Tambi's secretary contains a score of poems including one of his own. "It was sold in the streets of London by one of my friends, on a very snowy day, and the bridal couple bought the first copy when they emerged from the theatre and heard him crying 'Poems Penny each'. I did a similar pamphlet for the marriage of the poet G. S. Fraser, and for my favorite publican George Watling of the Hog in the Pound where all PL authors met every day near my office. It was handset by me on my own press, printed in two colours and has drawings by John Craxton." * And it has a song written by Roy Campbell which the assembled company sang in the pub, *to the tune of 'Wrap me up in my old tawny tarpaulin jacket' I app a few lines from it:*

An anonymous collection of children's poems, by Kathleen Raine and Tambi, was published in 1942 by Nicholson and Watson under the title Playtime Poems.

Tambi was sole editor of Poetry (London) nos. 3-15 (1949). After severing the connection with Nicholson and Watson he took Richard March ^C as a partner and organized two other firms, Mandeville Publications and William Campion subsidiary to Editions Poetry London, and these issued a number of popular publications. Since Tambi found the partnership highly unsatisfactory he withdrew in 1949. With Ceylon and India becoming self-ruling, the call of the East prevailed and he returned to his native Island.

from his partner,
Without any authorization whatever March continued the publication of Poetry (London), with the lyre bird trade mark, nos. 16-23, the last number appearing in winter 1951. In these numbers Tambimattu's departure is not mentioned, nor is there any tribute to his remarkable work on the magazine. Editions Poetry London Ltd. was sold to a firm so that its losses might on this firm's books allow them a greater *Tambimattu himself sold his £4,900 worth of shares in the £10,000 registered company for £15 to Richard March, for negotiation, when he was in Ceylon.* non-taxable profit. ~~Now~~ Poetry (London) has been returned to Tambi who hopes later to revive its publication.

* "Poets should help each other. There are commercial limits to the poetry list a publisher can carry. I therefore trust the ~~man~~ poet who would print the verse of some of his friends on a hand-press or would collect them in book or magazine form..... We believe in the poet who would print his friend's poems on a hand-press." (Tambi's Eighth Letter in Poetry London ~~March~~ No. 7, October November 1942, page 7.)

If the thirst in your windpipe ~~needs~~ needs throttling
And your business is ~~running~~ running aground,
Then ~~just~~ go and see R.S.M.® Watling
Who lives in the Hog in the Pound.
And sound up the P.L.® Revelly
And line up the pints by the score;
As long as I've booze in my belly
I don't ask for anything more.
I don't want to go up to heaven,
I don't ~~want~~ want to go down below:
But I like it at half past eleven
When the pints are lined up in a row.
When sorrows get darker and darker
And life seems a terrible fix,
Old Tambi will be my Right Marker
When the lads are parading at six;
And we'll drink to our comrade George Watling.....

® Regimental Sergeant Major (Watling once drilled some thousand WAAPs)
® Poetry London.

... a selection of English language poems sent to India
and a speaker on several topics for
Tambi has been a popular reader of poetry, ^{or well known in India} ~~as a poet~~ of the British

two of Broadcasting Corporation) in the MML are a number of his own poems extracted
his talks
in his radio play "Return journey to Ceylon", commissioned by the B.B.C. Third
in talks from his radio journey to Ceylon, but not yet produced.

In Kenneth Harrold's The New British Poets an Anthology. New York, 1949,

compiled p. xxxv-xxxvi, we find: "Strictly within the field of poetry the magazine that

by 1949
46 of 96
O'Connell has moved the most mountains is Tambimuttu's Poetry London. In the first issue on
(1943) the very eve of war Tambi published a letter which sounded less like a literary

manifesto than a series of excerpts from the Tao Te Ching and Chuang Tzu. Speaking

as an oriental, with perfect confidence in his non-European background he was able

to marshal a 'history' of Western civilization in terms of causes, diagnosis,

pathology remedies, behavior and prognosis, with a cogency and insight which very

few English poets could have mastered. The effect seems to have been galvanic.

Poets rallied to him immediately. For all the years of the war he published the

best verse and the neatest verse in England. Without Tambimuttu the picture might

have been different, more like America where the generation that came up during

the war is still struggling for a hearing".

In the first number of Poetry Scotland (1943) one finds:

"This volume is inscribed to that discriminating artist who is the

friend of so many of the Scottish poets, Neary J. Tambimuttu."

The first number of Counterpoint, Oxford, 1944 was "Dedicated to Tambimuttu".

A large number of prominent poets and artists contributed and the Foreword says:

"Nothing is more symptomatic of individual superficiality... than the petty, inter-

gang mid-elinging which so often passes for constructive criticism. Counterpoint

is conceived as a common organ of expression for artists of all kinds, and as such

adopts an organic and non-sectarian attitude. This has been something of Tambimuttu's

approach in Poetry London; although we have no theories about creating a tradition.

In artists we regard their individual achievement and potentiality first, their

representing or contributing to anything as of secondary significance."

In W. J. Entwistle's L. E. G. I. Lett, The Literature of England AD. 500-
1946... a Survey of British Literature from the Beginnings to the Present
Day... London, 1948. G. I. Lett in his chapter on "Contemporary Literature"
to 1946" lists (p. 147) Tambimuttu among 14 other British poets who
have shown extra promise or performance!

"Alex. Comfort & Robert Graceland's 4 years an Anthology of

New Lyrics, 1942, contains (p. 54) "Gently, now my garden (for

Tambimuttu" by Francis Scarfe, and a Tamby poem, "The spreading

cross" (p. 58-59). In Whay's endmor, The Gates of Silence (1944) is

"Poem for Tapi" (p. 10). And in Poetry (London), no 6, 1944 p. 183-189,

is Nicholas Moore's "No more and more the thoughts of arms of others

(for Tambimuttu)".

editorial

In his first (February)

subsequently edited the

say more about our con

was still only an idea

the editor of POETRY (

most encouraging in hi

all over Europe, each

most strongly; each in

finest new poetry of a

some way towards a lin

collection, with an in

future collection I ho

some Gaelic from the la

From this it seems

POETRY LONDON, and the

germs of subsequent pub

A PL author). Poetry

a poetry journal

my authors Maurice Cas

poetry Ireland, which

distribute in England

a separate English ad

editorial,

In his first ~~editorial~~ ~~in the~~ ~~editorial~~, Maurice Lindsay who
 subsequently edited Modern Scottish Poetry (Faber) wrote: "I must
 say more about our cousin, ~~POETRY~~ ^{POETRY} (London). Whilst ~~POETRY~~ ^{POETRY} SCOTLAND

was still only an idea in my mind, I wrote to my friend Tambimuttu,
 the editor of POETRY (London) and told him of my plans. He was
 most encouraging in his reply. He envisaged cousin-periodicals
 all over Europe, each local in the sense that it featured home poets
 most strongly; each international in the sense that it featured the
 finest new poetry of all lands in a smaller measure. We have gone
 some way towards a limited realization of that ideal in this
 collection, with an English, Irish and a Welsh collection. In a
 future collection I hope to include some ~~new~~ ^{new} poems in
 Gaelic from the Isle of Man."

From this it seems clear that it is in the sounding of
 POETRY LONDON, and the encouragement of its editor, lay the
 germs of subsequent publications: Poetry Manchester (who edited it?
 A PL author?), Poetry Bristol (was this ever published? One of
 a *Poetry* *Gibraltar* *supplement* to an *Arms* *magazine*,
 my authors Maurice Carpenter said he was going to found it); ^{me}
 Poetry Ireland, which Tambimuttu informs ^{me} he had agreed to
 distribute in England in a ~~special~~ special English edition, though
 a separate English edition never came to pass.

M. Lindsay

HD. 500-

Shelton

Citation

no

1942

In Francis Scarfe, Anden and After, The Liberation of Poetry 1930-1941, London, 1942, one finds (p. 184-192) "A letter on poetry" dated July 23, 1941 and addressed "Dear Tambi"; and (p. 200-203) "The liberation of poetry - Poetry London", dated December, 1941.

In Out of this War: a Poem by Tambimuttu, London, 1941, the frontispiece is a portrait of Tambi by Augustus John.

CEYLON - 1949-1952

(3 to 5 poems a week)
Returning to his native Island he adopted the native dress, ~~used his Tamil name~~, and ~~has~~ contributed ~~daily~~ poems to the Ceylon Daily Times, Colombo, concerning Ceylon. Here an article by Victor Lewis on "Tambimuttu" was published, 27 January 1950, in the series: "V (very) I (interesting) P (people)". A photostat copy of this article, containing Tambi's portrait, is in the MMAML. In 1951 he married Safia Tyabjee of ~~the~~ prominent Bombay family. They came to New York in ~~1952~~ ^{November} 1952; we have already noted his lecture in February 1953 at the Young Men's and Women's Hebrew Association. ^{In 1939 he married the late Jacques line Stanley, an English girl, whom he married in 1952; we have already noted his lecture in February 1953 at the Young Men's and Women's Hebrew Association.}

NEW YORK - 1952-1955

Here Tambi has been very much occupied with a variety of undertakings. For the past three years he has been working on The Golden Treasury of Indian Verse, dealing with twelve languages, in collaboration with several translators; ^{many of} ~~but all~~ the final versions are by T.T. - as he continues the great anthology which will later be published in America, England and India. Last year The Peter Panper Press issued in handsome form his India Love Poems selected and with an Essay on Woman in India, with wood-engravings by Jeff Hill. He was retained for four months by the Ford Foundation to collect ~~the~~ poems for the Indian Number of the Atlantic Monthly (Oct. 1953, 64 page supplement - "Perspective of India", of great interest). Just now Tambi is busy as guest editor of the India number of Poetry (Chicago). For the past year he has been writing stories with the background of Ceylon and especially

Atchuvally. ^{Very attractively written and} ~~Three of these, already published in 1951, are as follows:~~ "The pom-granate tree", New Yorker, v.30, p. 154-161, Nov. 13; "Uncle Gammali and the British", The Reporter, v.10, p. 44-45, Feb. 2; "Elizama" ¹⁻ ~~a reminiscence of childhood in Ceylon~~, The Reporter, v.11, p. 38-41, Dec. 30.

A volume of stories, dealing with Atchuvally, ~~and other places~~, A Handful of Red Earth (the earth there is red) has just been accepted for publication by Houghton Mifflin. Along with everything else T.T. sends a weekly budget to the Daily News. Ceylon Times.

He has a great many manuscripts and letters of poets. ~~He sold those of Dylan Thomas, T.S. Eliot, Lawrence Durrell, Roy Campbell, Edith Sitwell, to The House of Books New York.~~ ^{He wrote} "I would not have sold Dylan's things if I had known he was going to die, since I really treasured his poetry mss. I threw a party for him on Friday, ^{when Miss Reitel phoned me about his sudden illness,} 27, 1953 together when he inscribed a book for me, and on Monday he was dead. On that memorable last birthday he signed some poetry MSS for me which I still possess, and corrected two errors in a poem of his. Tambimuttu has a part time position with the Indian delegation to the United Nations, and thus has a diplomatic passport. Friends report to me that ^{Tambi} and his wife are charming personalities". The delightful spirit permeating his many ^{personal recent} letters, filled with material of interest has been ^{one} ~~the~~ rarest pleasure of my ^{latest} ~~recent~~ December days.

x she was girl working for YWHA which sponsored Dylan's lecture tour.

Latest note: Clarke Marlor of Columbia University is offering a long study of Tambimuttu's poems ~~fixxix~~ (together with that of two or three other Indian poets) for his doctorate.